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"THE DOGE OF VENICE GOING TO THE LIDO."
FROM AN OIL PAINTING BY FRANK BRANGWYN, A.R.A.

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THE CHICAGO SOCIETY OF ETCHERS—ITS FIRST EXHIBITION BY MAUDE I. G. OLIVER

So many artists' associations there are, already, that very little room remains, seemingly, for additional ones in the field. Therefore, to inaugurate in these days a new art society, to place it upon an exhibiting basis, as has been done by the small group of earnest workers in the Chicago Society of Etchers, is an achievement. As further evi-

dence of its ability, this enterprising band has demonstrated for the first time that a representative exhibition of American etchings could be assembled from the artists themselves, under strict jury regulations. Moreover, the happy denouement of this introduction has established a precedent which will be an annual event in the exhibition calendar.

Numbering some twenty active members, the Chicago Society of Etchers has existed virtually in scattered form for upward of a quarter of a century. United in a concerted body, they now are illus-



THE LOGGERS

BY RALPH M. PEARSON

Chicago Society of Etchers

trating what may be accomplished through mutual interest and assistance. Chartered under the laws of the State of Illinois on March 28, 1910, the society is still less than a year old. Therefore, that it has proved only its *raison d'être* is no evidence that it is not capable of very definite influence as time goes on.

In the first place, as a foundation of its creed, it has striven to secure for etching the same exhibition privileges that are enjoyed by the sister arts of painting and sculpture. Hence, with this arrangement, the injustice of passing upon etchings by a painter-jury is avoided. Thus, to prominent workers, the advantage of exhibiting becomes apparent. In the January display were seen plates by such men as Messrs. Pennell, Webster, Washburn, Ertz, Senseney, Roth, MacLaughlan, Nordfeldt, Hornby, Aid and Church. Next year, after the aims and

methods of the society have become better understood by the established etchers and talented younger men have become known to the officials, there will unquestionably be a much larger exhibiting corps.

Emphatically, there is no idea of local monopoly in the institution. Convenience suggested to the Chicago etchers the forming of a society in that city. Now that the success of the body is realized, however, there is no thought of limiting the privileges to the originators. On the contrary, the desire is to be as broad in ideals as possible and to be national in scope.

While in many respects an association for the mutual benefit of its members, it is largely altruistic in its object. To awaken interest in the subject of etching, to guide young etchers and to instruct aspiring ones in the process are some of the purposes of

the organization. In order to make possible this feature of practical instruction, the members hope within the near future to possess a club room. Here it is their ambition to install a press and employ a competent attendant, who may assist in the profession the rising generation of etchers.

These new recruits in the art of the needle, it is expected, will be drawn from the ranks of the associate and the local membership. For members who are non-professional, but who take an appreciative interest in etching, an annual rate of five dollars each is charged. In addition to the privileges of membership there will be secured to every associate by the fee at least three etchings during the year.

The first annual exhibition of this infant society was notable. Besides securing dignified recognition from official art circles, it excited much favorable comment from gallery frequenters. It received substantial returns financially. During the nineteen days of the display a



IN THE STUDIO

BY WALTER DEAN GOLDBECK

Chicago Society of Etchers

large number of prints were purchased. In all the history of the Art Institute, there scarcely has been an exhibition more tastefully installed. As a happy circumstance the walls had just been tinted a warm neutral tone, stippled with flecks of gold. This afforded an admirable background for the black and white impressions, as well as for the colored prints. Pink azaleas were used in decoration.

The Chicago work held its own remarkably well.

There were also to be seen examples by Messrs. Hornby, MacLaughlan, Thomas R. Congdon and Aid. On the wall adjoining was a display by Joseph Pennell. Especial attention was paid to the prints in color by Charles King and of Edward Ertz,



MOTHER AND CHILD

DRY POINT BY EDWARD ERTZ

to the collection by Olsson Nordfeldt, to *A Quiet Hour*, by Earl H. Reed; to the *State and Lake Streets*, by F. W. Raymond; *Canterbury from St. Martin's Hill*, by Katherine Merrill, and to *The Sweat-Shop Workers*, by Norah Hamilton.



GLOUCESTER HARBOR

BY BERTHA E. JACOBS



BURNHAM BEECHES

BY KATHERINE MERRILL



SANTA MARIA DELLA SALUTE

BY CHARLES B. KING



THE VOICES OF THE DUNES, BY EARL H. REED
 STATE AND LAKE STREETS, CHICAGO, BY F. W. RAYMOND
 CASTLE RHEINSTEIN ON RHINE, BY GEORGE E. BURR
 THE GREAT TOWER, BY T. E. TALLMADGE





TIVOLI, ITALY, 1905

BY D. S. MAC LAUGHLAN



WINTER, LUXEMBOURG GARDENS

BY LESTER G. HORNBY

Prizes at Pennsylvania Academy Exhibition



Temple Gold Medal, 1911

THE CHINESE STATUETTE

BY RICHARD E. MILLER

PRIZES have been awarded at the one hundred and sixth exhibition of the Pennsylvania Academy of the Fine Arts, Philadelphia, as follows: The Temple Gold Medal to Richard

E. Miller, St. Louis, for *The Chinese Statuette*; the Beck Gold Medal to Edmund C. Tarbell, Boston, for his portrait of Timothy Dwight, D.D., LL.D.; the Jennie Sesan Gold Medal to Joseph T. Pearson,



Best Gold Medal, 1911

PORTRAIT OF TIMOTHY DWIGHT, D.D., LL.D.

BY EDMUND C. TARBELL

Philadelphia, for his *Landscape*; the Walter Lippincott prize to Daniel Garber, Philadelphia, for his *River Bank*; the Mary Smith prize to Alice

Kent Stoddard, Philadelphia, for her portrait of Elizabeth Sparhawk Jones. The exhibition remains on view to March 26.

THE STUDIO

SOME EXAMPLES OF RECENT WORK BY MR. FRANK BRANGWYN, A.R.A.

IN these days, when it is the fashion to prescribe for all forms of thought a system of rigid tabulation and strict conformity to certain accepted patterns it would be hardly possible to expect that art should not be subjected to classification. As a fact, it has certainly not escaped the tendency of the times; art workers are incited, whether they desire it or not, to attach themselves to one or other of the many sections into which the art world is divided. They have to belong to some particular group, to follow some specific phase of æsthetic conviction, to adopt a special formula,

and they are forbidden by public and professional opinion the right to be independent or to think out for themselves the problems of their practice. Independence, indeed, is resented as an offence against artistic proprieties: the man who cannot be placed in one of the pigeon-holes which have been provided for his reception is regarded and treated as an outlaw. Everyone's hand is against him and he is derided if he is strong or bullied if he is weak by all the rest of the professional world in which he lives.

The position is certainly one which is harmful to the progress and development of art as a whole. Each group of workers forms a little mutual admiration society with its own small class of patrons and its own advocates retained to push



SKETCH IN OILS FOR A FRIEZE

BY FRANK BRANGWYN, A.R.A.



"THE FRUITS OF INDUSTRY" (TEMPERA)

BY FRANK BRANGWYN, A.R.A.



"STREET OF LITOGANNI" (WATER-COLOUR SKETCH)

BY FRANK BRANGWYN, A.R.A.

its claims to attention in the press. Each group advertises itself as the only one which has the real message to deliver in art; and each one sneers at all the others as shameless perverters of the truth. They have no common meeting ground on which they can work together for the benefit of art as a whole, and they all claim that the man who accepts the dogma of any particular group must necessarily be antagonistic to every other and must be treated as an active enemy by all the people from whom he differs in opinion.

As a result of this ridiculous sub-division of the art world into small cliques, the relation of the artist to the public has been very seriously affected. The ordinary well-meaning buyer, who has æsthetic inclinations and wants to satisfy them, is bewildered and worried by the conflict of opinion which he finds is raging on all sides. If he is seen looking into one of the pigeon-holes in search of something which appeals to his taste, he is immediately surrounded by the

touts of all the other cliques, who shout one against the other to induce him to inspect their wares instead, and who seek violently to prove to him that the direction he is thinking of taking leads inevitably to æsthetic perdition. No wonder if he is reduced to a condition of helpless uncertainty by the riot around him, and decides finally to take refuge in those peaceful wastes where art, with her ragged following of quarrelsome fanatics, is never seen. It is hardly to be expected that he should retain any desire to play the part of art patron when, whatever he does,

he is abused by noisy hordes whose only anxiety is to prove that he has made a fool of himself.

But it is just this type of patron, who has breadth of æsthetic outlook and who does not wish to limit himself to recognition of only one phase of artistic expression, that is ready to welcome the independent artist. He finds in the worker who has not subscribed to any of the fashionable formulas much to admire and much to sympathise with, he

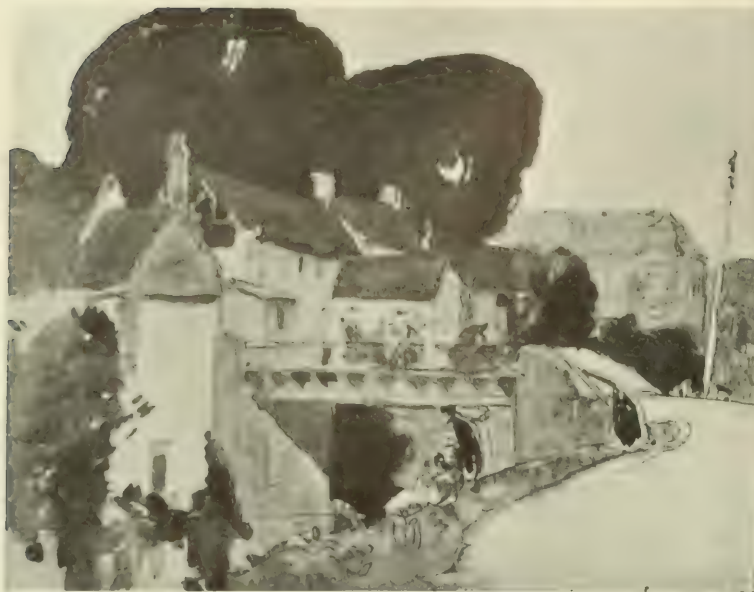


"THE VALLEY OF THE LOT" (WATER-COLOUR SKETCH)

BY FRANK BRANGWYN, A.R.A.



"INTERIOR OF S. CATERINA, TAORMINA"
FROM A WATER-COLOUR SKETCH BY
FRANK BRANGWYN, A.R.A.



"THE VILLAGE OF LONG" (WATER-COLOUR SKETCH)

BY FRANK BRANGWYN, A.R.A.

finds a man, like himself, who does not allow his convictions to be tabulated and who does not sacrifice his liberty of action in obedience to clamour. To such a worker the patron turns as the one hope he has left; without this hope he would have no alternative but to abandon art entirely as a thing incomprehensible and utterly unstable.

Therefore, the independent artist, however much he may be attacked by the cliques from which he keeps aloof, must be counted as the salvation of modern art. Round him the art lovers who do not wish to be forced into narrow specialism of taste can rally, and by his assistance they are saved from the danger of being driven into æsthetic unbelief. Moreover, the independent man who goes his own way without paying any attention to the war of factions has strength of character, a definite personality which cannot fail to affect the quality of his achievement, and what he has

to say and the way in which he says it are both important. He is the leader by whom the serious lovers of art are brought out of the sloughs of small-minded controversy and guided to those greater heights where art can live a clean and quiet life and separate herself from the rabble which seeks to cling about her and dictate to her the way in which she should manifest herself. He is the real source of progress, the true supporter of those fundamental traditions on which all sound art must be based, and he is the one influence by which the essen-

tial principles of pure æsthetics can be kept from becoming corrupted in the conflict of petty dogmas and amid the strife of foolish fashions.

It is because he possesses in an exceptionally right proportion the qualities by which the independent artist is distinguished that Mr. Frank Brangwyn holds such an important position in the modern art world. He is certainly not to be claimed by any party as an adherent or supporter, and as



"ALCANTARA, SICILY" (WATER-COLOUR SKETCH). BY FRANK BRANGWYN, A.R.A.



"THE DUOMO, TAORMINA." FROM
A WATER-COLOUR SKETCH BY
FRANK BRANGWYN, A.R.A.



"LIFE AMONGST RUINS" (WATER-COLOUR SKETCH). BY FRANK BRANGWYN, A.R.A.

certainly he cannot be said to show practical sympathy with the mannerisms of any of the fashionable cliques. All his life he has stood apart on ground of his own choosing, and he has been perfectly consistent in his effort to work out his own destiny in the way he thought best. He has taken the risk of being ignored by the people who were more concerned with the party politics of art than with the advancement of great artistic principles; he has chanced the opposition of the many members of his profession who could only see in his isolation a sort of reflection on themselves; and he has thoroughly justified himself as a man of judgment and as an artist of rare individuality.

There is something especially significant in the prominence which he enjoys to-day. It proves how little necessary it is

offer them space for the expansion of their own personal capacities and for the assertion of what original convictions they may possess.

But if Mr. Brangwyn's success points a moral, it also provides a warning. There is to be learned

for the really strong man to take refuge in a pigeon-hole, or to depend for his success upon advertising devices and mutual admiration tricks. It proves too that there is a very considerable section of the public which can and does appreciate work which bears the stamp of a dominating personality, and that there are many people who can approach the consideration of artistic accomplishment in a non-partisan spirit. It is an encouragement to other artists, who are impatient of being grouped, to take the line which will lead them away from the influence of a clique into those spheres of activity which



"PLAZZA SAN SPIRITO, MESSINA" (ETCHING).

BY FRANK BRANGWYN, A.R.A.



FROM A SKETCH IN CRAYON FOR THE
ETCHING "BRIDGE OF SIGHS, VENICE"
BY FRANK BRANGWYN, A.R.A.

from it the very important truth that the man who wishes to come to the front by his own force of character must be consistent in his pursuit of the ideals which are natural to him—he cannot be convincing unless he knows his own mind. If he dallies with strange creeds, if he tries to warp his inclinations into channels where they do not instinctively run, if he makes vague experiments with forms of art in which he does not sincerely believe, he only wastes his energies and delays his progress. He must see definitely ahead the road he intends to take, and he must fight his way strenuously along it whatever may be the obstacles he has to surmount. Indecision cannot but be fatal to him; it will destroy the vitality of his art, and it will make unauthoritative his message to the world.

Decidedly, Mr. Brangwyn cannot be accused of having at any moment in his career failed in appreciation of his personal responsibility as an artist. Not many of our modern masters have so logically proceeded, stage by stage, to the complete expression of an individual understanding; few have so sincerely kept in view, through many busy years, a deliberate intention to realise certain well-balanced theories of practice. Now that we have presented to us the work of what may not unfairly be called his maturity, the work in which his earlier studies are bearing their full fruit, we can judge how serious has been his preparation and how great has been his care to train himself in refinements of practice and subtleties of taste. All sides of his art have been developed together; in acquiring skill of craftsmanship he has not forgotten that his hand must be the servant of his mind, and that his judgment, his selective sense, his æsthetic sentiment needed equally to be disciplined so that his executive facility might not lead him into merely clever superficiality.

In the work he has produced during the last few years, there are undeniably a largeness of sentiment and a depth of feeling which can be not less admired than the brilliant robustness of technique by which it is distinguished. He has passed the stage

when the struggle with the mechanism of art hampers freedom of thought and checks spontaneity of expression; his hand has become so responsive to his intentions that he can trust it to record fully what is in his mind. He is a master, too, of practically all the pictorial mediums, of oil painting, water-colour, tempera, etching, and lithography, and his drawings are marvels of executive freedom and suggestive power. The genius of each medium he entirely respects; he does not try to strain any of them beyond their correct capabilities, but he uses sometimes one, sometimes another, as circumstances may demand or as the character of the particular piece of work on which he is engaged may indicate. With such a breadth of resource and with such a command over varieties of mechanism he is never at a loss as to the way in which he should treat his subjects, to each one he can give unhesitatingly its appropriate technical quality.

The examples here illustrated of his recent achievement show something of his adaptability and largeness of mind. They show, too, the pervading influence of that strong decorative instinct which is to be reckoned as the chief motive force in his art and as the main source of his inspiration. Whatever may be the material he chooses to handle, it is always with its decorative possibilities that he concerns himself—always with the opportunities it offers him for the working out of a coherent scheme of design in which form, colour, and light and shade help to build up a perfectly-balanced pattern. His interest is almost entirely



DRAWING IN SANGUINE FOR DECORATIVE PAINTING IN THE CHURCH OF ST. AIDAN, ILLDS. BY FRANK BRANGWYN, A.R.A.



"THE RETURN FROM MECCA." FROM AN
OIL PAINTING BY FRANK BRANGWYN. A.R.A.



DRAWING IN SANGUINE FOR DECORATIVE
PAINTING IN THE CHURCH OF ST. AIDAN,
LEEDS. BY FRANK BRANGWYN, A.R.A.



"ST. NICHOLAS, DIXMUDE" (ETCHING)

BY FRANK BRANGWYN, A.R.A.

in the design, hardly at all in any story that the subject may have to tell; or, at all events, if he does take the story into account, it is only to use it to increase the decorative significance of his composition.

For instance, his gorgeous paintings, *The Doge of Venice going to the Lido*, and *The Return from Mecca*, are primarily to be considered as vivid decorative impressions. With all their brilliant freedom of execution, their flicker of colour, their gleaming lights and strong shadows, and their crowded movement, their special claim to attention depends not so much upon their interest as pictures of incident, as upon their vital importance as carefully disciplined and elaborately reasoned expressions of the decorator's purpose. If their seeming recklessness is analysed, it will be found to be controlled by absolute discretion, and by the most scholarly understanding of the rules by which all great artistic effort is directed. So, too, his renderings of scenes in the ruined city of Messina

—the water-colour, *Life Amongst Ruins*, and the etching, *Piazza San Spirito, Messina*—are marvellous arrangements of line and of masses of tone—decorations essentially dramatic in their vigour and dignity, but they are not illustrations of what may be called the human side of a tragic event in modern history. Figures are introduced, but rather to complete the composition than to give any sentimental suggestion to his representation of the subject.

Again, in the water-colours, *The Duomo, Taormina*; *Alcantara*, and *Interior of S. Caterina, Taormina*, the human interest is the merest accident in the pictorial scheme; the figures are woven into the pattern made by the architectural masses, and add notes of colour and varieties of light and shade; but their presence does not affect in any way the purely decorative purpose of the paintings, nor have they any more significance in the etchings, *The Bridge, Valentre*; *St. Nicholas, Dixmude*; *The Church of Notre Dame at Eu*, and *The Black*

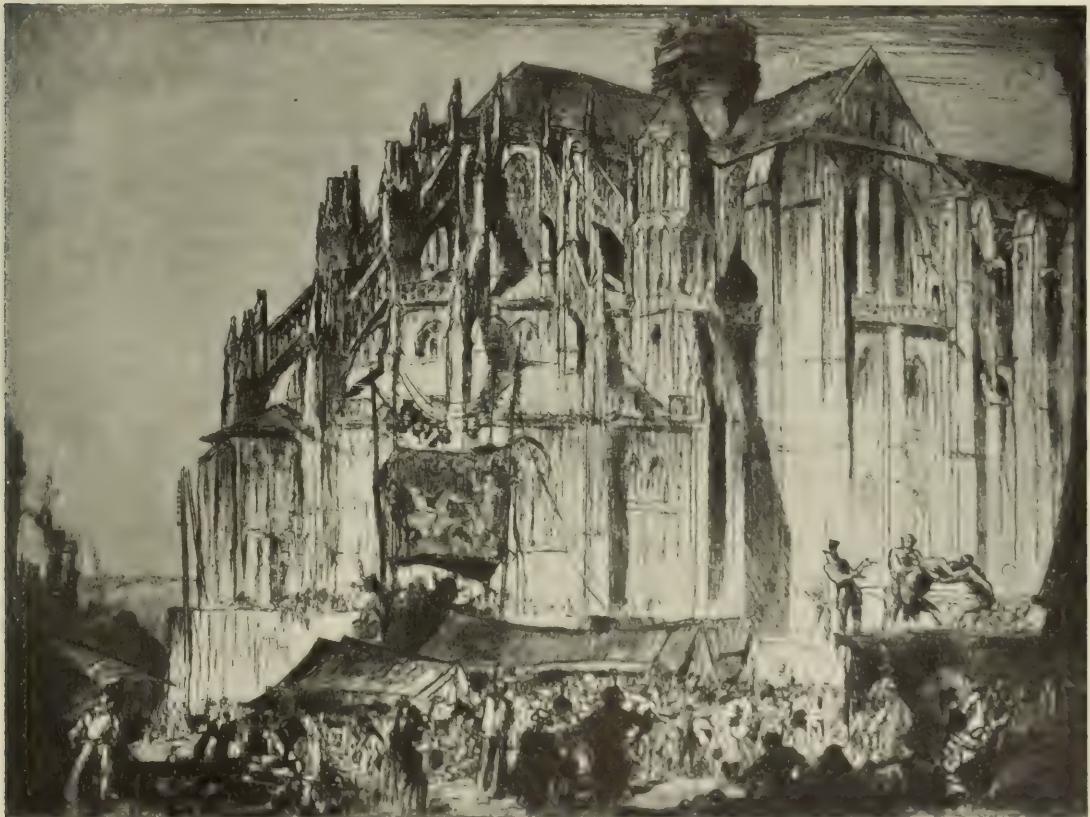
Recent Work by Frank Brangwyn, A.R.A.

Mill, Winchelsea; figures occur in them all, but they play a part entirely subordinate to the far more important details by which the artist's intention is explained. In work of this character his object is frankly to fill a given space with lines, tones, or colours harmoniously ordered; and whether he uses trees and rocks, as in the *Street of Letoganni*, and *The Valley of the Lot*, picturesque buildings, as in *The Village of Long*, or groups of human beings, as in the other examples, to provide the necessary incidents in his pattern, it is simply with the exigencies of space-filling that he is concerned.

There is the same kind of impersonality even in those of his compositions in which the figure appears as the predominant interest. *Susannah and the Elders*, treated in accordance with his point of view, assumes as a subject an aspect very unlike that which has been given to it by the general run of painters who have chosen as a motive this scene from Biblical tradition. Most men have seized upon the chances it offered of representing character, emotion, or the effectiveness of a dramatic situation; most men have thought of

it as eminently suitable for the display of their powers of appealing to the popular love of sensation, or as a means of pointing a moral with a due degree of didactic effect. But Mr. Brangwyn has found in it material for a very seductive pattern of colour which arrests and fixes the attention even before the meaning of the subject itself is appreciated. That he has painted the subject, that he has made it entirely intelligible, and that he has put into it a full measure of appropriate suggestion, no one could deny; but the supreme charm of the picture and its convincing strength are due to his attainment of qualities of design and technical treatment which the ordinary pictorial story-teller hardly ever takes into serious account. Mr. Brangwyn has started from a different standpoint, and he has certainly achieved a very characteristic result—one which differs as much from that which other men have accustomed us to expect as his methods do from those of either his predecessors or his contemporaries.

His large tempera panel, *The Fruits of Industry*, and his sketch for a frieze of standing figures are in no sense subject-pictures as the term is ordinarily



"THE CHURCH OF NOTRE DAME AT EU" (RICHING)

BY FRANK BRANGWYN, A.R.A.



DRAWING IN SANGUINE FOR DECORATIVE
PAINTING IN THE CHURCH OF ST. AIDAN,
LEEDS. BY FRANK BRANGWYN, A.R.A.



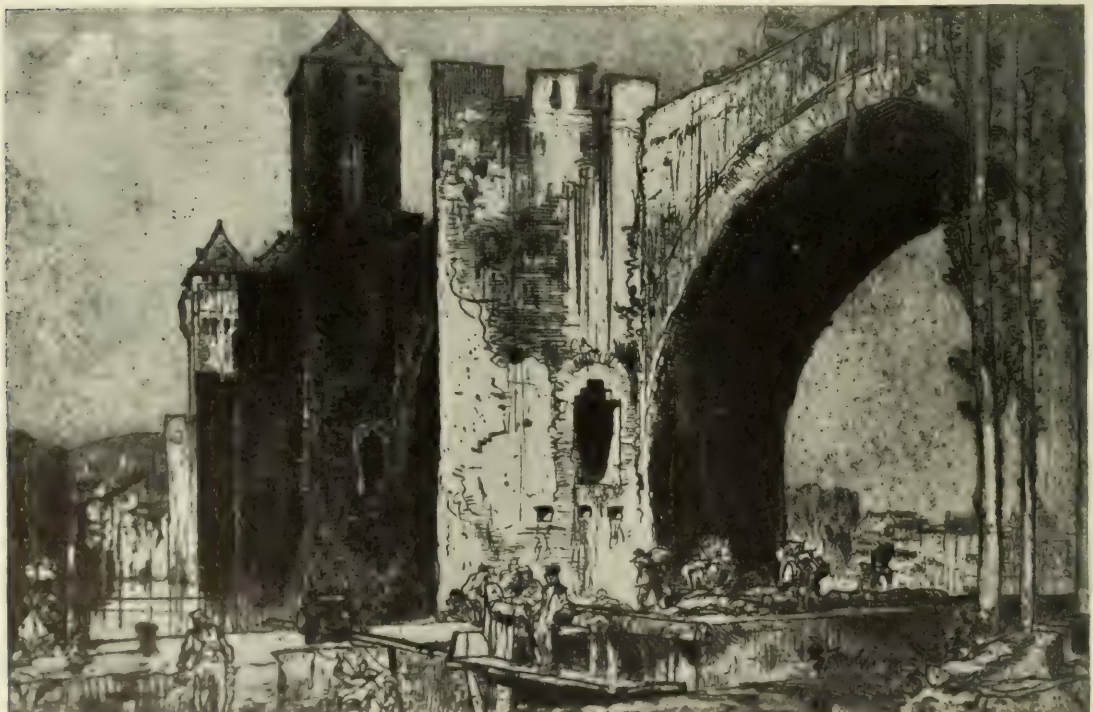
DRAWING IN SANGUINE FOR DECORATIVE
PAINTING IN THE CHURCH OF ST. AIDAN,
LEEDS. BY FRANK BRANGWYN, A.R.A.

understood, and even his design for a poster is more a decorative abstraction than a precise representation of facts. He has not ignored in them the sentiment of the motive with which he has been called upon to deal, but he has used this sentiment only to give the necessary atmosphere to his work. Here again he has been principally interested in the distribution of his colour spaces, in the rhythmical adjustment of his lines, and in the placing of each accessory detail where it will best amplify the general decorative impression that he intends to convey. The sentiment affects undoubtedly the character of his decoration—it accounts for the formality of such a design as that for the frieze in which labour is symbolised by smoking factory chimneys, just as it inspires the sumptuousness of effect in his *Fruits of Industry* panel—but it never causes him to forget that he has to solve a problem of design in the work he has undertaken, and to arrive at a result which will excite in the people to whom it is presented a deep æsthetic feeling rather than a personal and superficial emotion.

Yet it must be noted that with all this strict consistency in his pursuit of decorative ideals he has never made the mistake of conventionalising either his outlook upon nature or his rendering of natural

realities. He has not hedged himself round with hard-and-fast rules, and he does not follow any rigid artistic prescription. His landscapes are simplified undoubtedly, but only by the elimination of trivialities which obscure the decorative meaning of the subject. His figure compositions have a monumental dignity, but they are made up of human beings, not of statues or lay figures, which conform only to some constructional preconception of his own. Nature guides him surely in the whole of his production, but he chooses from what she offers no more and no less than he feels is necessary for the filling out of the pictorial scheme upon which he has decided.

Indeed, both as a draughtsman and as a painter he is impressive especially on account of the robust naturalism upon which the whole of his decorative work is founded. What an amount of acute study he bestows upon the details of his paintings and etchings can be judged by examination of the preliminary drawings which he executes before he puts his composition into its final form. The crayon sketch for the etching, *Unloading Bricks, Ghent*, is an excellent example of his preparatory work, a remarkable note of movement and action and a delightful piece of fluent draughtsmanship. Not less convincing is the series of masterly studies



"THE BRIDGE, VALENTRE" (ETCHING)

BY FRANK BRANGWYN, A.R.A.



FROM A SKETCH IN CRAYON FOR THE
ETCHING, "UNLOADING BRICKS, GHENT,"
BY FRANK BRANGWYN, A.R.A.



DRAWING IN SANGUINE FOR DECORATIVE
PAINTING IN THE CHURCH OF ST. AIDAN,
LEEDS. BY FRANK BRANGWYN, A.R.A.

Recent Work by Frank Brangwyn, A.R.A.



DRAWINGS FOR DECORATIONS AT THE OFFICE OF GRAND TRUNK RAILWAY OF CANADA IN COCKSPUR STREET
BY FRANK BRANGWYN, A.R.A.

for the decorations in the Church of St. Aidan, at Leeds, a series which illustrates magnificently his grasp of facts and his unacademic freedom of

method. The fine sense of construction in these drawings, their precision of statement and their beauty of style are indisputable, and their virility



DESIGN IN WATER-COLOUR FOR A POSTER

BY FRANK BRANGWYN, A.R.A.

Recent Work by Frank Brangwyn, A.R.A.



SKETCH IN OILS FOR A FRIEZE

BY FRANK BRANGWYN, A.R.A.

of handling is amazingly persuasive: they could only have been produced by an artist who was absolutely sure of himself. Most interesting, too, as a careful memorandum, is his sketch for his *Bridge of Sighs* etching, an instructive illustration

of his method of recording practically and unsentimentally the things which he required to refer to in working out later on the etching itself—the things with which he wished not to lose touch while transcribing the drawing into another medium.



"THE BLACK MILL, WINCHELSEA" (ETCHING)

BY FRANK BRANGWYN, A.R.A.



'SUSANNAH AND THE ELDERS,' FROM AN
OIL PAINTING BY FRANK BRANGWYN, A.R.A.

A Swedish Sculptor, Carl J. Eldh



PORTRAIT OF CARL J. ELDH FROM A PHOTOGRAPH

All these examples of Mr. Brangwyn's recent production give the fullest evidence of that maturing of his powers which promises to make his achievement even more remarkable in the future than it has been in the past. After years of independent practice devoted to the development of his rarely vigorous personality and to the training of his unusually acute perception of artistic refinements, he has acquired so sure a control over himself that he can follow without misgiving the promptings of his own temperament; and he has learned, too, with a certainty that few men are able to reach, what he can do with the materials of his craft and how they can be applied to best advantage in the realisation of his mental intentions. With mind and hand in perfect harmony, with æsthetic instincts of the sanest and most wholesome type, and above all with the courage to stand alone in the art world and to be true to himself, he has and holds among our modern masters a place which no other artist can claim to share.

W. K. WEST.

MM. Le Nain (Belgium) and Erik Lindberg (Sweden) have been elected corresponding members in the Engraving Section of the Académie des Beaux-Arts, Paris, in place of Sir F. Seymour Haden and Mr. R. W. Macbeth, R.A., deceased.

A SWEDISH SCULPTOR; CARL J. ELDH. BY GEORGES BENOIT-LEVY.

FEW countries can rival Sweden in the beauty and in the variety of her artistic productions; but where her artists surpass even themselves is when they borrow their inspiration from their own national characteristics and from the very soil of their fatherland. With Ernst Josephson and Carl Larsson remains the honour of having been the first to desire to affirm their Swedish nationality, and with Richard Berg* of having been the bard of the new pleiades. It is unnecessary to remind the reader that among the members of that artistic revolution which started in 1885 we find

* "Ce qu'a été notre lutte." By Richard Berg. Stockholm, 1905.



SKETCH MODEL FOR A STATUE TO THE SWEDISH POET G. WENNERBERG. BY CARL J. ELDH

A Swedish Sculptor, Carl J. Eldh



"MOTHER" BY CARL J. ELDH

the names of all the great contemporary artists — Nordström, Kreüger, Zorn, Eva Bonnier, Georg Pauli, Prince Eugen, and that admirable sculptor, Per Hasselberg, whose works, *The Charge*, *The Snowdrop*, *The Grandfather*, &c., are universally acknowledged to be masterpieces.

An artist who has shown himself to be a most worthy scion of the new school, and has followed most faithfully the tradition bequeathed by Hasselberg, who died, alas! before he reached the age of fifty, is

Carl J. Eldh. To say that he has followed a tradition is, perhaps, using an inexact expression, for whatever influence his predecessors or his long sojourn in Paris may have had upon his work, it is above all to his own inspiration and his innate genius that Eldh owes his inclusion with the great artists of our day. To comprehend Eldh's work it is necessary to know the man, and I will therefore reproduce here the notes taken down at his dictation in his studio.

"I was born at Dannemora in 1873, and here I remained with my parents till I was thirteen years old, that is to say, until the time when I had to start to earn my own living. After some years of work in a carpenter's shop, I obtained a situation with a firm of decorators in Upsala. In this town I followed a course of study in the technical school, and was also employed upon the work of the restoration of the cathedral. In 1891 I went to



"THE PAINTER, KARL NORDSTRÖM"

BY CARL J. ELDH

A Swedish Sculptor, Carl J. Eldh



"LINNEA"

BY CARL J. ELDH

Stockholm and worked there in Mellin's studio, at the same time taking the course in the technical school.

"In 1896 I left Sweden for Paris, where I worked for five years in the Académie Colarossi at Montparnasse under Injalbert. In order to live I obtained at the same time employment in the studio of a sculptor, for whom I roughed-out the works in stone, and did also some carving in wood. I remained in Paris until 1902. For several years I exhibited at the Salon des Artistes Français: in 1900 I gained honourable mention for my statue *A Mother's*

Sorrow, and in 1902 received a third medal for my *Linnea*. At the Exposition Universelle, 1900, I obtained an award for a marble *Innocence*.

"In 1904 I returned to Stockholm. Several of my works have been purchased by the different public galleries.

"To Paris I feel I owe my ability to see and my power of working. Among your French sculptors I admire most Rodin and Bartholomé. The air of Paris seems to me eminently conducive to work, and I feel thoroughly at home surrounded by the people of Paris, for whom I have a sincere regard."

What Eldh did not tell me, but what I learned later, was that his father was a workman of quite modest means, and that it was only by becoming apprenticed to different masters that he was able little by little to put by the necessary sums to enable him to prosecute his studies.

I must in all sincerity admit that I was familiar with only a few works by Eldh before having the good fortune to make the artist's acquaintance. It is to that lover of art, Mr. Thorsten Laurin, of Stockholm, that I owe



"OUTSIDE THE NIGHT REFUGE"

BY CARL J. ELDH



BUST OF AUGUST STRINDBERG BY CARL J. ELDH
(In the Stockholm Museum).

with those which, in the original, grace many private collections and public galleries in all countries.

Eldh is absolutely a sincere artist, and the splendour of his achievements is due to their being faithful reproductions of forms seen and studied. His sculptured female figures are masterpieces which cannot be adequately described in words; they charm us as much by the truthfulness of the pose as by their pureness of line. It must be borne in mind that every Swede is brought up in the great school of Nature and feels for the human form that respect and admiration which a certain false modesty or prudishness has deprived us of in other countries. In Scandinavian countries custom does not enjoin that use of bathing costumes which is so rigorously enforced elsewhere; it never enters the head of a Swede, on his way to bathe in the village ponds or from the shores of their lakes, to have recourse to the practice of other European countries in concealing any part of the body. Only those nations which have admitted and understood the true significance of the nude are capable of developing true artists. From this point of view it is possible to find great similarity at every point between the life of modern Scandinavia and that of ancient Hellas. As was

the introduction. We had been together to see the new school at Karlawägen, where I had been so much impressed by the sculpture of a certain decorative fountain at the school, that I inquired who was the artist. Some few minutes afterwards Thorsten Laurin took me to a little studio at Nervawägen, where Eldh came to greet us with his roughing-chisel in his hand.

His studio is a museum, a storehouse of infinitely precious things, revealing the soul and the talent of a great-hearted man. One of the first pieces which attracted our attention was a plaster statue of a woman of tender aspect, with a sweet but sad expression eloquent of goodness and of endurance—two characteristics which are often to be found in the faces of the people—the head slightly drooped and covered with a veil, the shoulders wrapped in a shawl and a plain dress hanging in straight folds completing this silhouette, which in its simplicity is reminiscent of the most beautiful sculptures of antiquity. On the pedestal is the one word "Mor" (Mother).

But it is not possible to see all Eldh's work in his studio, and it is only through photographs or plaster models that I have become acquainted



"POVERTY"

BY CARL J. ELDH

A Swedish Sculptor, Carl J. Eldh



"BRITA"

BY CARL J. ELDH

of old the custom in Athens, so also the Scandinavians of to-day love to spend hours in the open air, in the sunshine, untrammelled and unfettered by clothes. None of our expensive "cures" which nowadays it is the fashion to follow in the various medical establishments, nor the thousands of prescriptions for which we hurry to the doctors, can equal the action of the sunlight and the air upon

our naked bodies. We breathe through every pore of the skin, and it was simply with the object of developing to the full the respiration and of perfecting the harmonious attitude of the body that Ling introduced the so-called Swedish Gymnastics—a reminiscence of the customs of ancient Greece.

Another consequence of this conception of the nude is that, feeling no shame for their bodies, Scandinavians find in reproductions of the human form one of the most perfect examples of artistic manifestation. There is no need for further comment to accompany the studies of the nude which we reproduce, the marble *Linnea*, the charming *Innocence*, and I would also mention Eldh's masterly figure in bronze, of a young girl, and the statuette known as *The Critic*. One notices the perfect form of these young Swedish girls, how natural and unaffected they are; for, like the young maidens of Greece in the Golden Age, the women of Scandinavia disdain the use of that unnatural instrument of torture, the corset.

In contrast to these sculptures of the nude, a homage to life in all its beauty and all its purity, I would mention another work by Eldh; it shows us a poor creature with looks cast downwards to the ground, with bent back, dragging her weary steps along the pavement of a great city. What an expression of hate, of sadness, of despair in her shifty eyes, what degradation and what a sorry spectacle! Sincere, as always, Eldh has but reproduced what he has seen, what it is possible every



"A MOTHER'S SORROW"

BY CARL J. ELDH

day to see in all its horror of reality, the product of our civilization. The title of this work, *A Woman of the Streets*, is in itself a terrible indictment.

Whatever may be the subject that inspires the artist one finds always this same sincerity and also the same genius of execution. Is there any need for description? No, surely not! Look at these works devoted to the subject of maternity—maternity meaning, as it does, suffering and sacrifice to the women of the people, as for instance the group *Outside the Night Refuge*, the head entitled *Poverty*, and *A Mother's Sorrow*.

Eldh excels equally in portrait sculpture, as witness his sketch for the statue of Gunnar Wennerberg; all the vivacity, all the enthusiasm which animated this great poet, who for almost a century portrayed so well the character and



"GERMAINE"

BY CARL J. ELDH



"FRIGOLEN E"

BY CARL J. ELDH

genius of northern Sweden, is ably depicted in this statue. Or again, look at the portrait of Karl Nordström, the great landscape painter, and that masterpiece of his in this branch of his art, the portrait of August Strindberg. In this we find admirably expressed the character of the distinguished writer, head of the school of realists, with whom form is considered subordinate to the ideas expressed. Excellently has Eldh depicted the energetic face of this Zola of Sweden, who, both in his plays and in his novels has described so captivatingly the scenes he has observed.

In closing this brief survey of Eldh's achievements, I would like to speak of a little study, not more than fifteen inches high, which he has carved out of a single block of birch-wood—the national wood—of a young Dalecarlian girl, from the same model and bearing the same title, *Brita*, as the head reproduced on page 29. The perfection of the execution, the beauty and honesty of the work, all make this little statuette a work of extraordinary interest. Happy the hand that made it, and fortunate the collector—our friend Thorsten Laurin—who numbers it among his possessions.

The examples cited will suffice to show the power of Carl Eldh's work, and to justify the brilliant success we predict for him, and wish him.

THE INTERIOR PICTURES AND LANDSCAPES OF F. H. S. SHEPHERD.

AMONG the several artists who have of late turned their attention to domestic interior *genre*, the work of Mr. F. H. S. Shepherd has stood out from the rest of the work that has represented the movement, marked by some difference of aim and a considerable difference of style.

The problem lately has been one of submitting to the truths of impressionism—impressionism in its widest sense—a class of subjects which the Dutchmen, Hogarth, and again the mid-Victorians had approached from a very different point of view.

Without completely severing himself from the old convention and the attention to detail that it implied, Mr. Shepherd has tried to effect some of those heightened and luminous values which seem the prize of impressionism alone. But whilst impressionism becomes almost unconscious of objects in regarding the mystery of light, the older convention seemed to deal with this or that object for its own sake. The older convention worked within a conventional scale of light; impressionism throws out a challenge to real daylight—but only to be driven into a formula of its own, though one embracing more of a certain kind of truth necessary to our modern eyes.

To embrace a formula is to embrace a code of truth. To exchange one formula for another is like passing from one dogma to another, each with a variation of the truth; but to disregard them altogether is in many instances to lose touch with all but superficial truths—the not uncommon modern achievement, accounting for no small part of the vulgarities of modern exhibitions. The painter of whom we write is too much of an artist not to feel that, even if he sets himself a convention which shall bridge two others,

once and for all he must make up his mind what truths it is on either side he is prepared to sacrifice that he may keep his midway path with the consistency that leads to beauty.

Impressionism in the interpretation of interior *genre* was bound to come with the large sash-windows that now flood all our houses with light.

Before impressionism acknowledged the sunlight with such Zoroastrian fervour, it was permissible to dwell all day long upon the homely significance of trifles. To be an artist is to have a taste for a certain aspect of life, even for certain trifles: it is to have the right to ignore progress or to welcome only a convenient part of it; to ignore the delivered gospel of impressionism and the two hundred and one dissenting bodies with whom its interpretation lies—to do, in fact, just what one likes.

Mr. Shepherd's affection for qualities that the old convention revealed gives his work its own attractiveness. His style carries with it a theory of colour



"JUNE MORNING" (oil)

BY F. H. S. SHEPHERD

which is not tenable with the complete embracement of the newer point of view—in which every thing is broken up into the restless play of inter-reflected lights. Mr. Shepherd is still trying, as it seems to us, to cling to local form and local colour in the face of new difficulties; negotiating up to the last for terms with newly appreciated phenomena. It is his compromise which attracts our attention: there are schemes of colour which he will not let go.

In his painting *The Music Room* we come into contact with work which has responded to the local beauty of objects—a beauty that would have sometimes to be compromised were an intenser realism of light aspired to. And such a picture well emphasises this artist's position, as between those with whom everything is the expression of light with its modifications in play from the surface of one object to another, and those with a pre-raphaelite-like love of objects for themselves. Mr. Shepherd is perhaps affected in his decision by the "associa-

tions" which cling to objects in themselves as the direct witnesses to human drama. The interior painter with this susceptibility to the associations of things will show us, as Mr. Shepherd does, something more in an "interior" painting than some figures attitudinising in the middle of a huge "still-life" group. Every frame will contain an invitation to come and see some people "as they are." My own attitude towards the "interior" composition which is merely an extended still-life affair is very much that of a visitor to a room arranged to impress him, but which he guesses is utterly irrelevant to the real habits of its occupiers. I am even willing to give up acquaintance with the pretty Victorian dress made so much use of by the New English Art Club painters, because its irrelevant introduction into up-to-date canvases, for the sake of its charming lines, is an intellectual rather than an emotional performance—shown in failure of response to the spirit of things that too readily



"A FAMILY GROUP" (OIL)

(The property of H. F. Tomalin, Esq.)

BY F. H. S. SHEPHERD



"THE MUSIC ROOM." FROM THE
PAINTING BY F. H. S. SHEPHERD



"THE DEATH OF THE VIRGIN" (OIL)

BY F. H. S. SHEPHERD

admits the improbable into a composition. However delightful in appearance such a costume, it is only by a sort of dextrous trick of the brain

our hold on probabilities in such a matter. Somewhere the logic of what is probable breaks, and there begins the purely creative element of the

on an artist's part that he can succeed, even in his own mind, in separating appearances from their "associations" and obtain for vision a divorce from feeling; and always at the cost of all that is most vital in a picture.

In such a picture as the artist's *The Death of the Virgin* we touch other problems. It is obvious that there can be no hold here upon the actual circumstances of the event, and that the artist deals only with what might be probable. And as a rule in this kind of picture it is the work that clings too closely to probabilities that fails; so slight is



"THE COUNTRY HOUSE" (WATER COLOUR)

(By permission of the Cienil Gallery)

BY F. H. S. SHEPHERD





"THE SEVERN" (OIL)

(*The property of Henry C. Haldane, Esq.*)

BY F. H. S. SHEPHERD

imagination. It would be more logical if the picture were entirely compounded of this element. The logic of an imaginative appeal breaks down only in contact with the logic of another plane; one kind of reality coming to an end in collision with the other. It is difficult enough for the imagination to effect a compromise with studio-properties without loss of fervour. The shape in which an imaginative subject is conceived is the shape in which it should come to life—even with all its anachronisms. And there is the highest artistic sincerity in the refusal to tamper with inner vision in favour of claims—often dubious—of outside logic.

We should be ignoring one side of Mr. Shepherd's talent if we passed over his landscapes, of which two examples are given in the accompanying illustrations, although it must be confessed he has brought us to look upon himself as a painter of "Interior" *genre*: and in this article we have preferred to dwell more particularly on this side of his work. It is there, we think, that up to the present his chief achievement lies. He has given

a personal interpretation to some very interesting problems, and has been willing to encounter the difficulties of an unusual compromise. In his landscapes, he slightly shifts his point of view; things there are seen a little less objectively, a little more in relation to the light problem. He seems to join issue with his more impressionistic contemporaries; he even chooses stretches of country where "effect" is everything. But, perhaps, even this is the interior-painter's sense of distances; as of one that has seen the effects over the country framed by the window panels. His landscapes may be, after all, the most logical outcome of his interior work; for to one who glances out of the window landscape can never be other than an impression.

Born at a small village called Stoke-under-Ham, near Yeovil, in 1877, the artist is now at the beginning of his career. There are no early artistic struggles to record; after a public-school education he proceeded to the Slade School in 1898—thus overlapping Mr. Orpen—and left there in 1902. The rest is continued in his art.

T. FIELD.



"THE DRAUGHTSMAN." FROM THE
PAINTING BY F. H. S. SHEPHERD

A PAINTER OF NAPLES:
EDOARDO DALBONO. BY
ADRIAN MARGAUX.

A NEAPOLITAN to his finger tips, Edoardo Dalbono stands foremost in a group of artists who delight in painting Naples as the earthly paradise which it certainly appears on a sunny day in April. The scenery, atmosphere, architecture, costume, and people of the city have been pictured times out of number by artists of almost every nationality, but these aspects of the place form so charming an *ensemble* on the canvas of Dalbono that the triteness of the theme is forgotten in the daintiness of its treatment.

Dalbono knows Naples as a foreign artist can hardly hope to know it. With the exception of a short time in Rome for the study of art under Augusto Marchetti, and some years in Paris, he has lived his life there, working day by day in his studio on Monteoliveto, rambling and sketching in its streets and along its shores, and idling in its cafés. He was born in 1843, the son of two well-

known members of Neapolitan society at that time—Charles Titus Dalbono, an author of some repute on subjects of literary elegance, and Virginia Gavelli, who was almost as well known as a poetess. By such parents, the artistic talents of which Edoardo gave indication at an early age were encouraged and cultivated with loving care. For some time music—in which he was instructed by Lillo—and painting were both assiduously studied, but eventually, under the influence of some of the leading Neapolitan artists, Dalbono's choice was made in favour of the latter.

Dalbono is said to have painted complete pictures at an extraordinarily early age. A favourite book of his childhood was a collection of popular traditions of Naples, and whilst still a child he put two of these traditions upon canvas, *The Funeral of Zita* and *The Witches of Benevento*. They were actually exhibited and purchased by a foreign collector, who doubtless little suspected the age of the artist. When only nine years old he obtained a silver medal at the local exhibition for an historical picture, *St. Louis Administering Justice under the*



"AUTUMN CLOUDS"

BY EDOARDO DALBONO

Oak Trees of Vivennes, and four years later he took part in a municipal competition with a work entitled *The Excommunication of Manfred*. It was warmly commended by the judges, who lacked the courage, however, to make an award to the thirteen-year-old artist.

The placid, sunlit sea of the Bay of Naples is a more or less important feature in many of Dalbono's pictures. In one of them, *The Song of the Sea*, he has done honour to the musical gift with which nature has endowed his compatriots. The Neapolitans—and especially those who live nearest to the sea—are always very musical and poetic by nature. Their songs are nearly always of their own creation, the compositions in point of musical taste often being admirable. The women have nearly always voices that are soft and well modulated, and their musical ears very fine, with the result that the occupations of their daily life, to say nothing of the fête-days, are usually accompanied by song. In *The Song of the Sea* Dalbono depicts a joyous party afloat on the fête of La Madonna de Piedgrotte, an occasion on which nothing but the best music relating to the highest themes will be sung.

To some of these pictures the artist has given a touch of the mythological, but even this mythological spirit has been inspired by the country itself. As Dalbono says, in a place such as Naples, where the souvenirs of times almost prehistoric abound, the spirit of mythology has an influence which it

is difficult for those who live amidst more entirely modern surroundings to understand fully. One of the earliest works of this description which he executed is *The Legend of the Syrens*, which, after being exhibited in several Italian cities, was purchased by a private collector, who eventually presented the work to the Academy of Fine Arts at Naples. Dalbono was doubtless attracted to this old classic theme because of its essential, though often forgotten, connection with the origin of Naples. The three syrens were placed by Homer on the south-west coast of Italy, and, according to the legend, when they drowned themselves because their spell had been broken by Ulysses, Parthenone's body was recovered by the Cumani, who built a tomb for her on the seashore and dedicated the spot to a town which bore her name until it was changed to Neapolis. Dalbono's picture represents an Etruscan ship with a carved and gilded figure-head, and others that have been following it, stranded on the rocks of Capri. The voyagers are about to save themselves when they are entranced by the voices of the syrens, who calmly await their prey. In Dalbono's view the legend may be regarded as having arisen from the enchanting beauty of the scenery and the delightful softness of the air in the neighbourhood of Naples and Sorrento.

In tone and colouring Dalbono is an apostle of Claude and Turner, and to these masters he makes the fullest acknowledgment. A. M.



"THE SONG OF THE SEA"

BY EDOARDO DALBONO



"THE BEACH AT MERGELLINA."
BY EDOARDO DALBONO



"IN THE PORT OF NAPLES"

(See preceding article)

BY EDOARDO DALBONO

JAPANESE ORNAMENTAL BASKET WORK. BY OLIVER WHEATLEY.

BASKET work, although made of a wood substance, is fashioned in a method so entirely different to ordinary wood working it may be said to belong rather to weaving from the point of view of its technique. Basket weaving, indeed, is a current term, and a precisely similar system of warp and weft is employed as in the case of weaving proper. This parallel is interesting, as although the difference between a basket and a piece of cloth is so great it really appears the two had a common origin.

Certainly both are of the highest antiquity, and from many circumstances it seems both belong to the earliest of the useful arts. Fragments of woven cloth and nets have been found among the remains of the Swiss lake dwellings, which in itself is evidence of the age of the art, and if we attempt to picture its origin it is fairly easy to imagine the placing of a set of fibres or twigs and interlacing them with another set, of course by hand alone, and which could also be the rudest hands without tools of any kind.

A further testimony of the antiquity of the art of basket weaving may be adduced from the circumstance that many races still barbarous, or semi-barbarous, are expert basket workers. In the Victoria and Albert Museum may be seen some admirable specimens of a high degree of excellence by native hands. Some of the American Indian tribes also do excellent work.

There is another point of interest in the fact that, although the design of the weaving may be varied to an endless extent, many of the patterns are to be found in widely separated localities. The beautiful Japanese charcoal basket, shown on page 44 (Fig. 3) is identical in design with specimens from such distant places as Uganda and Mexico, though whether this is due to similarity of impulse in the presence of similar needs, or whether all are traceable to a centre from which all have been diffused, is impossible to determine here.

Basket work, like many other essential arts, is one of those responses to needs which will never die, which are the same in any country, and the features which characterised its utility ages upon ages ago are the same to-day. It is very strong,

Japanese Ornamental Basket Work

and, at the same time, it is very light, two invaluable qualities in portable articles; further, the twigs of which it is composed will grow on otherwise worthless land and practically in a wild state. Willows, rushes, grasses, straw, palm stem and leaf, rattan cane, wistaria, ivy, bamboo, and other plant substances, woven in a vast variety of ways, are the materials of which it is composed, and which are quite distinct from timber. It therefore will be seen to constitute a separate art in itself, and when we proceed to examine the range of objects for which it is suited, it will be recognised how important it in reality is. Briefly, there is scarcely an article of domestic furniture, large or small, that it cannot be fashioned into, from the casing of the tiniest porcelain dish to tables and chairs. It can be used in the construction of vehicles large and small, as well as for innumerable receptacles in use everywhere. And when we add the possibilities it offers of evolving beautiful design, it appears somewhat strange that basket work should be so overlooked as an art. As an art it has attracted but little notice, and is altogether a negligible quantity.

But, perhaps, it is this very facility for producing



FIG. 2.—JAPANESE BASKET SELLERS

beautiful forms which keeps it in the background. A basket is merely a basket, but paint the same design on a piece of vellum and it acquires instant importance as a work of "creative imagination." In the first place it is essentially a special art, its technique is totally distinct from every other, and its design, for the most part, is evolved from its technique and is not imported from elsewhere, as with most other arts, and as a consequence of this its design is mostly spontaneous, we may almost say subconscious, the patterns of many of them having been evolved in the first place by accident in all probability rather than intention, and by persons wholly unfamiliar with drawing or any other

branch of art. Many of the native specimens, excellent as they are artistically, are not made as works of art at all, but are objects of utility, such as fish baskets or sieves, and the worker merely introduced the artistic element as the work proceeded. This form of design is by far its most living one, and basket work being all "manual," the ease with which variations are possible is very evident. At the same time, somehow or other, only too much of the European work has a



FIG. 1. JAPANESE BASKET WEAVERS AT WORK

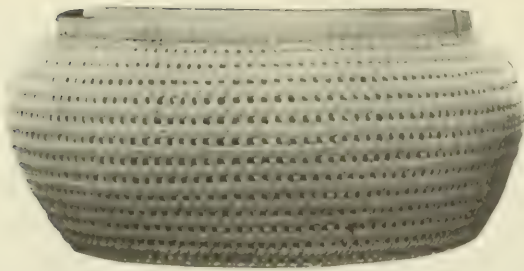


FIG. 3. CHARCOAL BASKET

monotony compared with Oriental and native work, though this need not necessarily be the case, and wherever conditions permit, as with native peoples, it can assume forms of beauty. But it is the Chinese and Japanese, both so liberally endowed with the artistic spirit, who have carried the art to a pitch of excellence on a level with the finest productions of any art or of any period.

An examination of the examples here reproduced will convey better than can any words an idea of the power of design which the Japanese so freely infuse into



FIG. 4.
FLOWER BASKET

this simple primitive craft. Prof. Jiro Harada, whose name is familiar to readers of this magazine as the author of recent articles on the Art of Japan,



FIG. 5.
FLOWER BASKET

has kindly supplied the following very interesting particulars of the baskets in use in that country:

"Europeans who have travelled in Japan—even though their observation in that country may have been made, as is so often the case, at the rate of 30 miles an hour—must have been attracted



FIG. 6.—FLOWER BASKET

by the daintiness of the bamboo baskets in which fruit is sold to the passengers at some of the railway stations. If a lengthened stay in the country has afforded them opportunities of seeing the life of the people, they could scarcely help noticing the very important part that bamboo baskets play in general usefulness as well as in decoration. A closer examination of the articles will enable them to discern the peculiar quality of artistic merit that some of them possess, while a still closer study will convince them that in the design and workmanship of these baskets, the artistic skill and temperament of the people have found expression.

"Take, for instance, the *sumitori-kago*, used to hold charcoal for the braziers which have always been the principal means of warming the rooms of the Japanese houses. Although adopted for such a humble use, they present a wealth of shapes and an extraordinary delicacy of finish, while certain examples will be found to possess unusual beauty. Even among the salt baskets nailed to the kitchen wall, beautiful workmanship can be found.

Japanese Ornamental Basket Work

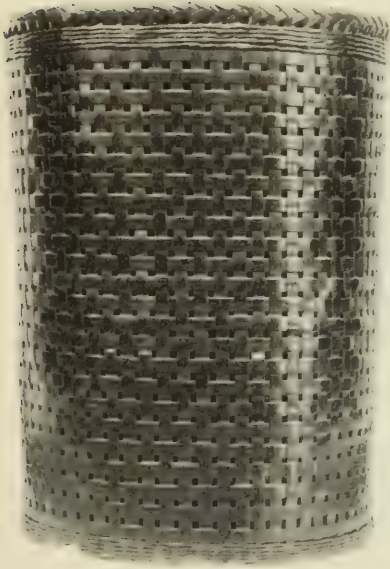


FIG. 7.—WASTE-PAPER BASKET

"Innumerable articles of most intricate work in woven bamboo strips are found in Japan. Handbags of all sizes and shapes, cigar and cigarette cases, tobacco pouches and pipe cases, and some of the tiny baskets used in the doll festivals, all bear traces of the infinite patience and endless artistic ingenuity of the people.

"The chief triumph, however, in bamboo weaving is to be seen in the *hana-kago*, flower baskets, and the *mori-kago*, commonly used for fruit. There are two kinds of the former: a very deep one to be hung by a hook on the post of the *tokonoma* in the guest room, and the other so shaped as to stand upright. These baskets are used either for the *ikebana* (to arrange flowers in) or for the *sōkwa* (to decorate with artificial flowers). They generally contain a piece of whole bamboo, with a joint at the bottom so as to hold water, although zinc and copper tubes are now often used for the purpose. There is hardly anything which will give a more effective touch to a Japanese room in the way of decoration than a quaint bamboo basket of deep lustrous brown, the shade and shape harmonizing with the *toko-bashira*, the post of honour, on which it hangs with a few sprays of green leaves and dainty flowers arranged in the Koryu or other known styles in the art of arranging flowers which is brought to such a state of perfection in Japan. Sometimes a flower-basket is placed in the *tokonoma* with a few chrysanthemums or iris, according to the season, arranged in the Ikenobo style, with an enormous bamboo

handle in the shape of a halo around the flowers, and one cannot help being impressed by the aptitude of the basket for the function it has been designed to perform. Some of the *mori-kago* deserve special attention in this connection. There are but few countries besides Japan where the giving and receiving of presents go on so much regardless of the season, and where fruits are used for this purpose to such an extent. These are times when a present of fruit is brought in a most artistic basket which is often far more valuable



FIG. 8.—FLOWER BASKET

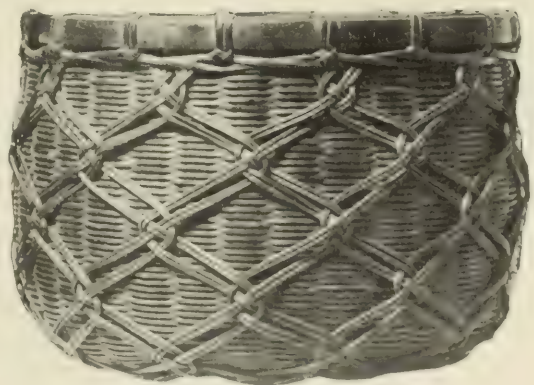


FIG. 9.—EGG BASKET

than the contents themselves. The shape and the colour of the basket, in contrast or in harmony with those of the fruit, are often strikingly beautiful.

"To make a specially beautiful basket, it was customary to take the old bamboo pieces used in the construction of Japanese houses, where, by the age and smoke of

any of the articles in other materials whose artistic merits have long been generally recognised.

"The material used for baskets in Japan is by no means confined to bamboo. Among the substances more or less commonly used may be mentioned rattan, vine, and willow. Partly to provide these materials and partly to utilise the idle land, hundreds of acres of hitherto unused spaces in castle grounds in various parts of the country were planted with young willow trees about two years ago. Of course the bulk of the articles that will be made with them will be those intended for practical use, such as large baskets



FIG. 10. FLOWER BASKET

certain makers in Tokyo have especially distinguished themselves of late, and among them Iizuka Hosai holds a prominent place. Of the few in Kyoto special mention should be made of Morita Shintaro, while in Osaka, Ogawa Nihei is well known. In this connection it may be well to remember that the city of Shidzuoka has long been famous for the production of certain articles in bamboo, and that Kyoto and its vicinity are famous for the growth of excellent bamboo. Some of the baskets made by the more eminent producers are quite as much works of art as



FIG. 11. FLOWER BASKET

many years, they have become tinted with a peculiarly rich brown. It is only in recent years that an artificial means of obtaining this rich and unchangeable tint by dyeing has been invented. In the production of these artistic bamboo baskets

for travelling, but a certain number of ornamental ones will receive a share."

Let us turn now to the particular examples of which illustrations are given. It is worth noting how fine are the effects produced by an introduction of flat members among round ones, and those



FIG. 12.—FLOWER BASKET

Japanese Ornamental Basket Work



FIG. 13.—FLOWER BASKET

of other forms (figs. 5, 6, 11, 15). This element in particular is lacking in European work, a curious circumstance when we think of the value attached to plain surfaces in other branches of design. This however is very extensively employed by all Oriental basket workers, and a somewhat analogous employment of plain structural ribs is shown in fig. 21 as a relief to the closely-woven fibres inside.

A structurally different system is employed in figs. 22, 23, 24. Here all the members start from one end, and by crossing at various angles, and also in consequence of the varying width of the members at certain places, produce an effect at once pretty and structurally very sound. Fig. 24 suggests an extended use, and shows what may be done by this method for decorative details of furniture generally—a Celtic art in actual interlacings.

Of all the materials employed for the work, bamboo appears to make the finest as well as the strongest. It can be divided into extremely slender fibres, such as those of the Burmese example, fig. 25, or the Formosan basket, fig. 26. The curious effect of fig. 27 is not produced by structural design. A body form is first made, and bunches of fibres are then tucked in as seen, their ends being free inside, but as most of these baskets so made have a lining, these free ends present no objection. The same system is employed in fig. 11.

At the Japan-British Exhibition a basket was exhibited (fig. 9) composed of vertical and horizontal flat half-inch strips of bamboo, the horizontal ones forming complete rings, but the joints were completely concealed as effectually as a metal joint would be. It is qualities such as these which raise the craft of basket-making to a veritable art like cabinet-making or silversmith's work, a development which can only take place when the art is pursued as a serious one. We have ample evidence of the exceedingly durable

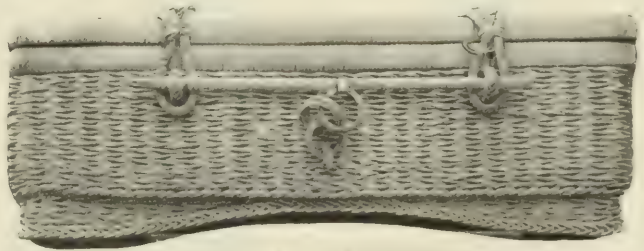


FIG. 14.—LUNCH BASKET

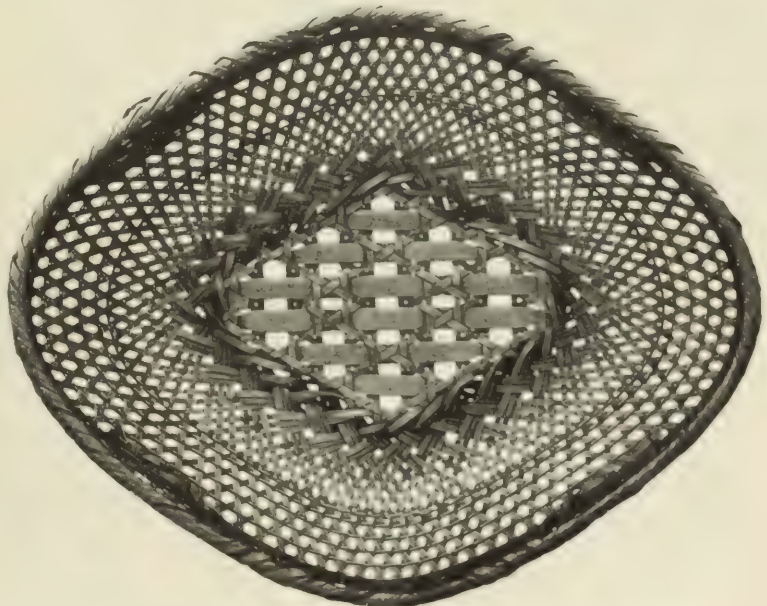


FIG. 15.—FLAT BASKET PROBABLY USED FOR GATHERING FLOWERS



FIG. 16.—FLOWER BASKET

both large and minute, the alternations and spacings of the members, and lastly in regard to the application of finishing varnishes and lacquers either all over or on part, as well as gilding of basket work.

But, again, it is quite an open question whether the range of tricks such as are practised by the Chinese is known in this country. The very pretty buttons to the clasp on fig. 28 are no doubt quite easy to make when the trick is known, but until then it is somewhat of a puzzle; or the unusual production, fig. 29, a Japanese example, which recalls string work rather than what it in reality is, a basket. Then, too, we never employ it decoratively, as in fig. 30—an example, by the way, which completely disproves the notion that the Japanese are incapable of symmetrical design.

It cannot of course be contended that all these things are works of great art: they are not intended to be. Most of them are merely objects of use, but with a qualifying factor; and

character of English productions, and a great deal of latent taste is also no doubt present, but it is not taken as far as it might be. The full resources of the craft are not utilized, as regards the range of substances suitable for the work, the range of sizes of the strips and twigs,

it is this latter which can influence our lives so profoundly, and which is coming to be more and more recognised. As Mr. Joseph McCabe once remarked, "A world without art would be an impossible place to live in"; and modern research tends to show constantly that expensive outlay is



FIG. 18.—FLOWER BASKET

not necessarily the one condition. Basket-work, consoling thought, is usually very cheap, though not always. It needs effective draperies and carpets of pleasing colour and texture to display it to greatest advantage: but with these accompaniments many of the forms approach nearer to the poetic details of domestic adornment so cherished by the romantic painters like Ford Madox Brown than almost any other articles of modern use. To the craftsman it should be some stimulus to know that it is an art which needs very few tools and no machinery, so that initial outlay, always such a serious consideration, is the lowest possible.



FIG. 17.—FLOWER BASKET



FIG. 19.—TOBACCO POUCH (ACTUAL SIZE SLIGHTLY LARGER THAN THIS)

Japanese Ornamental Basket Work



FIG. 20. CHARCOAL BASKET

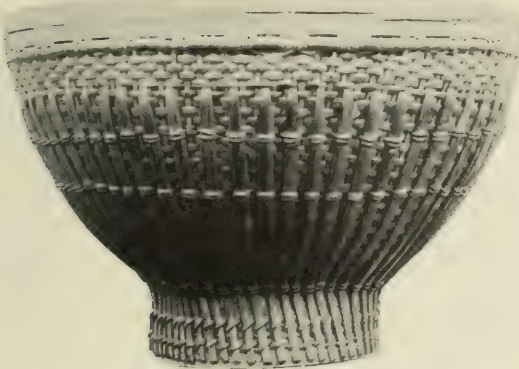


FIG. 21.—FRUIT BASKET

The new Department of Woods and Forestry might very well give special attention to the matter; it is pre-eminently a forestry subject, and can be localized in any district, the more rural the better. But it is not more straw hats and market baskets that are needed. It is rather the creation of that precious and abiding element, the thing to please, than merely the thing to use.

One difficulty here in England is the limited range of materials compared with countries like China and Japan. The bamboo does not grow here, neither do the palm and rattan; but wistaria might very well be cultivated, and since the akebi is a mountain ivy, that no doubt would also thrive here. Of course, materials can be imported, but that is not quite the same thing as raising them on the spot.

On the other hand, certain woods reduced to shavings yield excellent weaving material, such as

that of which strawberry baskets are made, and which would provide the flat forms among the round osiers with admirable effect. An osier bed, according to the best methods, can be got into full producing capacity in three years, and will continue to yield for ten. It is comparatively easy to establish, the plants being raised from cuttings which root very readily. The first essential is to select cuttings from the best variety.

There appear, therefore, no insuperable difficulties in the way of developing an art craft of basket-making in this country. It is practised very much in the Black Forest, Germany, from where some of the best European examples emanate, as well as some of the worst, artistically; and in any case the prevailing taste in English decoration would no doubt produce a new type of basket, altogether different from any made elsewhere.

In a primitive civilisation without educational influences the growth of basket design would no doubt be spontaneous, evolving forms such as have been alluded to in the earlier part of this article, and that is the ideal method; but in these days it is next to impossible to escape the contagious influence of what is going on elsewhere, and in practice, as a consequence, it is certain every designer begins with a decorative motif which he proceeds to bring into conformity with the work in hand. It is not therefore necessary to keep too exclusively to basket-work forms for inspiration.



FIG. 22. FLOWER BASKET



FIG. 23.—FLOWER BASKET

Many of the pretty forms which basket making has evolved so strongly resemble the intricate interlaced ornaments of the Book of Kells and



FIG. 24.—HANGING FLOWER BASKET

Norse carvings that the conclusion seems irresistible that it is the former which has inspired the latter and has been the prototype from which they have originated. Conversely, a perusal of these painted and sculptured forms, owing to the freedom from the restrictions of technique, may suggest many

richer and higher examples than could unaided basket technique alone.

Allusion has been made to the necessity of introducing flat forms among the round ones; and nowhere do we find this principle better displayed than in Celtic painting and carving.

But if basket-work would benefit by the introduction of plain forms it seems equally true that ordinary joinery might benefit by the introduction of basket-work. Small Celtic basket details would make a very elegant enrichment of wainscot and cabinet

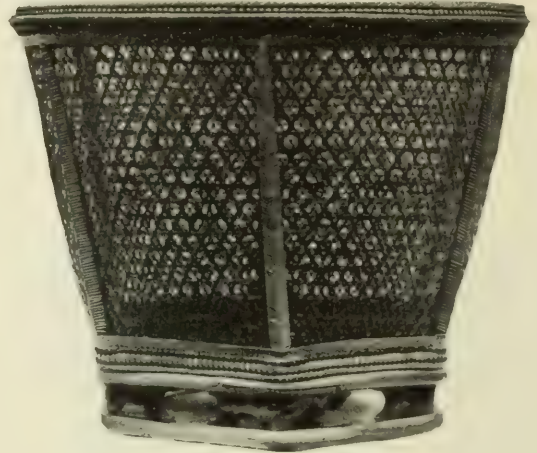


FIG. 25.—BURMESE BASKET



FIG. 26.—FORMOSAN BASKET

Japanese Ornamental Basket Work

of Economic Botany at Kew, for their courtesy in placing examples at my disposal for illustrating this article. The baskets shown in figs. 3, 4, 7, 14, 26, 28, 29, 30, were photographed at the Exhibition, where the Japanese basket-making industry was represented



FIG. 27.—FLOWER BASKET



FIG. 29.—HAND BAG



FIG. 28.—HAND BAG

by a very interesting group of exhibits; those shown in figs. 5, 6, 8—13 are at South Kensington, and the five examples illustrated in figs. 21—25 are in the Museum at Kew. The others (figs. 15—19) belong to the Editor. O. W.

work, either open or set against a background, and if a very substantial treatment is desired it could be woven into the wood-framing itself. It is not even necessary, however, to stop here. Midway between basket-weaving and joinery is wood-bending, and some of the feats which are performed by this process are, when seen for the first time, truly astounding. Its efficiency as a practical art consists, like basket manipulation, in enabling wood to take other forms than angular ones, dispensing with jointing, and thereby combining strength with lightness.

In conclusion, my thanks are due to the Japanese officials of the Japan-British Exhibition, and the Keepers at the Victoria and Albert Museum, and the Museum

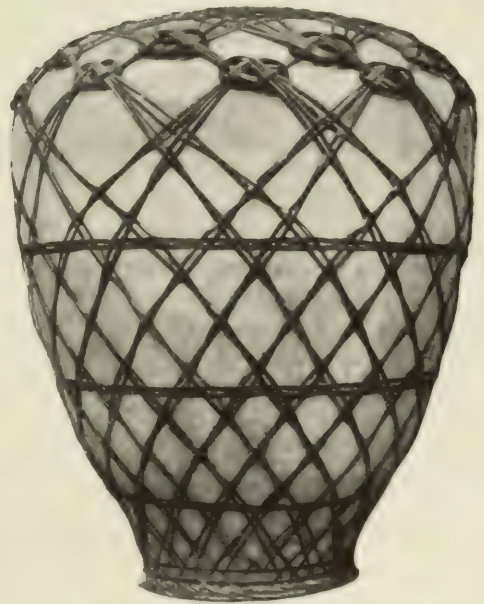
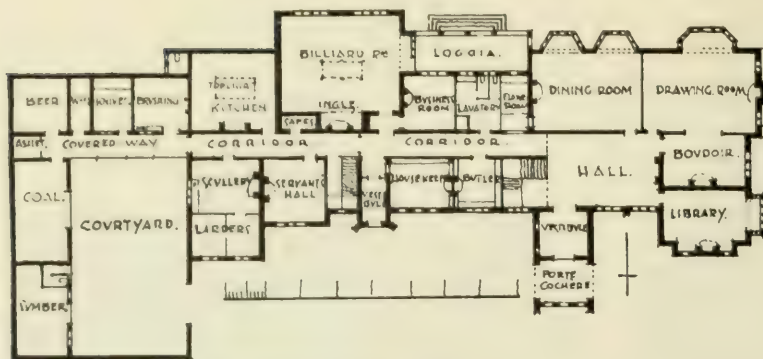


FIG. 30.—VASE ENCASED IN A BASKET



GRIZEDALE HALL, LANCASHIRE: GROUND PLAN
WALKER, CARTER & WALKER, ARCHITECTS

RECENT DESIGNS IN DOMESTIC ARCHITECTURE.

GRIZEDALE HALL, belonging to Mr. Harold Brocklebank, is one of the largest houses built in the Lake District in recent years, and stands on the site of a house which was pulled down to make room for the new building, erected from the designs of Messrs. Walker, Carter & Walker, of Windermere. The old house had no architectural significance, save that it stood on a fine site commanding the Grizedale valley, and was set in a garden containing many old yews, oaks, and other trees. The site lies between the lakes of Windermere and Coniston, close to the quaint old village of Hawkshead, and the new house is built of stone obtained from the Brathay quarries, some five miles distant, which is a fine hard building stone of a dark blue-grey colour. The dressings to windows, gables, &c., are of buff Prudham free-stone: the roofs are covered with dark grey-green Buttermere slates; all down-pipes are of lead, and

the principal rooms facing south and west over a wide terrace with flights of steps leading to the garden on the south side. The billiard and business rooms are purposely arranged separate from the main living rooms, and have their own ex-

the general effect of walls, roofs, and dressings, &c., forms a very interesting colour-scheme, and merges well into the greys and greens of the landscape. The house is thoroughly Gothic in feeling, and an attempt has been made to incorporate some of the charm and feeling of English domestic work before its alliance with the Renaissance.

The plan explains itself,



GRIZEDALE HALL, LANCASHIRE: ARCHWAY IN TOWER TO PORTE-COCHÈRE
WALKER, CARTER & WALKER, ARCHITECTS



GRIZEDALE HALL, LANCASHIRE: THE SOUTH FRONT AND TERRACE
WALKER, CARTER & WALKER, ARCHITECTS

ternal entrance on the north side. Most of the principal rooms are panelled in oak, the library in walnut, the drawing-room and boudoir have white dados, and the walls above are hung with silk of a dull yellow colour. There is some good modelled plaster work by Mr. Bankart in the ceilings of these two last rooms. The hall is open to the roof, which is of oak, and a special feature has been made of the stone fire-place, which is beautifully carved and enriched. Panelling runs round the hall up to the first floor level, above which the walls are finished in the buff Prudham stone through to the roof. The three large windows are filled with stained glass, through which the light filters, giving a delightful opalescent green effect.

There are about twenty-five bed and dressing rooms on the upper floors, the principal ones being

approached from a gallery looking down into the hall place. Oak, cedar and kauri pine have been used in these rooms for doors, dados, cupboards, etc., and the floors are of oak and pitch pine.

The natural way in which the house merges into the landscape with its sympathetic tones of blue grey and dull green has helped to tone down that appearance of newness which most buildings wear when they leave the contractor's hands, and the effects to be obtained by the varied plant life which clings to walls and roofs in the Lake country will in time soften the lines of the building and

bring it still more into sympathy with its surroundings.

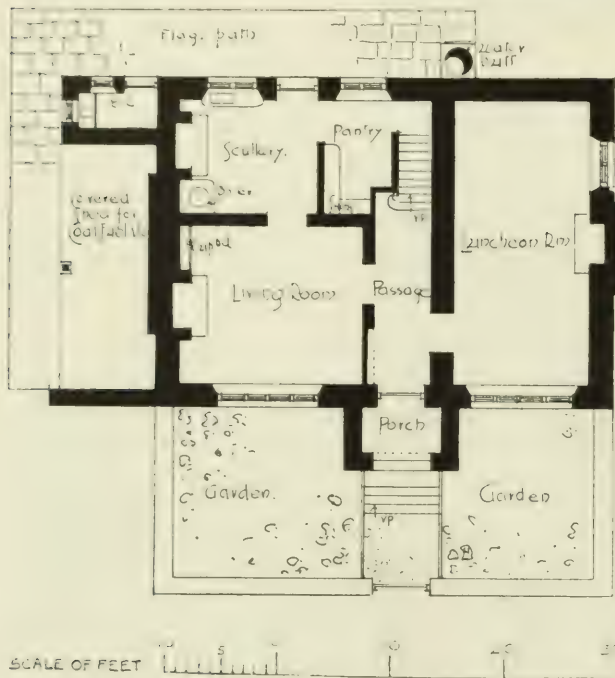
The gamekeeper's cottage, of which an illustration is given on the next page, was also designed by Messrs. Walker, Carter & Walker. It was



GRIZEDALE HALL, LANCASHIRE: NORTH-WEST VIEW OF HOUSE SHOWING
ENTRANCE AND TOWER. WALKER, CARTER & WALKER, ARCHITECTS



are built of the local rubble stone quarried near the site, and covered with cement roughcast — and the dark green slate roofs, which merge themselves in the general setting. In this way the cottage may be said to be a product of the soil, for it presents no harsh contrasts or glaring obtrusiveness, but the quiet peace and subtle charm characteristic of a typical English cottage are realised in it.



VIEW AND GROUND PLAN OF GAMEKEEPER'S COTTAGE ON THE GRIZEDALE HALL ESTATE
WALKER, CARTER & WALKER, ARCHITECTS

"THE STUDIO" YEAR BOOK OF DECORATIVE ART, 1911.

THE new volume of this annual is now nearly ready for publication, and will, it is hoped, be issued by the end of the present month. In point of interest it will be found fully equal to the best of its predecessors, the illustrations on this occasion numbering more than 450, among them being a particularly interesting series of reproductions in colour. The volume will thus afford a comprehensive survey of the finest work now being produced in the Decorative and Applied Arts.

Interior and Exterior Domestic Architecture will again be a prominent feature, and will, as before, be supplemented by a large number of examples of interior decoration, furniture, textiles, porcelain and earthenware, stained glass, table glass, metal work, leather work, and many other details of domestic equipment. The present condition of the Decorative and Applied Arts in Great Britain, Germany, Austria, and Hungary will be the subject

of special articles. The volume will be on sale by the principal booksellers in the chief cities of Europe, the United States, Canada, Australia, South Africa, and New Zealand, but should any difficulty be experienced in obtaining it, an application to the London office (44, Leicester Square), the Paris Office (50 Chaussée d'Antin), or the New York Office (110-114, West 32nd Street), will receive prompt attention.

STUDIO-TALK.

(From Our Own Correspondents.)

LONDON.—The Winter Exhibition at the Royal Academy is a tribute to the memory of four members and one associate who have passed away recently, namely, Sir W. Q. Orchardson, W. P. Frith, R. W. Macbeth, J. M. Swan, and D. Farquharson. It is very difficult to realise that the death of Mr. Frith is a recent event, for his art carries us back to the conventions that reigned everywhere before they were upset by the Pre-Raphaelites and later by the influence of impressionism. Orchardson's genius is proclaimed in a very interesting collection of works, some of which have been reproduced in these pages. His portraits may be more safely trusted, we think, to take care of his great fame than his subject-pictures. R. W. Macbeth was typically Victorian in his sentimentality, but in his best period he ranks as an equal with Walker and Mason, as belonging to one of the best moments

in purely English art. Hardly does J. M. Swan fit in at all with the atmosphere of the rest of the exhibition, for his virile art was all through noted for an almost total absence of emotion.

We reproduce on this page a panel recently painted by Mr. Conrad H. Leigh for the luncheon room at the Hall of the Carpenters' Company in London Wall. The subject is an incident chosen from the history of the Company, and shows Henry VIII. watching the construction of the Great Hall at Hampton Court, which he had built to replace Wolsey's Hall, a smaller structure. The King is having explained to him certain plans in relation to the work by James Nedam, who was King's carpenter at Hampton Court in 1530-31, and later became Master of the Carpenters' Company, whose wardens are in attendance on the King. In the background is shown a portion of the Clock Court, which has remained practically unchanged down to the present day. The panel measures 4 ft. 6 ins. by 5 ft. 6 ins., and is practi-



"KING HENRY VIII. SUPERVISING THE CONSTRUCTION OF THE GREAT HALL, HAMPTON COURT": PANEL FOR CARPENTERS' HALL, BY CONRAD H. LEIGH
(By permission of the Worshipful Company of Carpenters)

cally Mr. Leigh's first serious work in this direction: most of his work hitherto having been in the shape of wash and line drawings for publishers. He studied at the Municipal Art School, Brighton, the Slade School, London, and at the Académie Julian in Paris, under Jean Paul Laurens.

The two works by Mr. Herbert E. Butler which we reproduce are interesting as typical of Cornish subject and treatment. Though an artist of unusual versatility and considerable individuality, Mr. Butler has during the last few years come under the influence of the Newlyn School, as will be seen in the pencil drawing, *The Porch, Lansallos Street, Polperro*. Here the artist has successfully obtained his effect without unduly revealing the limitations of his medium—a fault which so many draughtsmen make in using the lead pencil. Mr. Butler has an art school at Polperro, in Cornwall, where he gives instruction in painting in oil and water-colour. In the summer he proposes to take his class to Caudebec, in Normandy.

The annual Landscape Exhibitions held at the Old Water-Colour Society's Galleries by a small group of painters are always interesting, and the one held last month—the sixteenth of the series—proved no exception to the rule. The artists exhibiting this year were Messrs. R. W. Allan, J. Aumonier, T. Austen Brown, J. S. Hill, James Paterson, Leslie Thomson, Moffat Lindner, and J. Coutts Michie, the two last being guests, we believe. It must be difficult for this group to make additions or fill its vacancies without loss of character—the strictly English character in which it obtained its fame, through the work of Messrs. Peppercorn,

J. Aumonier, and Mr. Leslie Thomson. Its traditions are safest with Mr. Aumonier in such works as *A Byway: Hill Farm, Harboro'*; *An Old Farm House*, and *Handboro' Mill*; these are the things which continue to this day the beautiful kind of naturalism that began with Gainsborough's landscapes and seems to remain in England alone. Mr. R. W. Allan's *Waiting for the Boats* is one of his best seapieces, and Mr. Leslie Thomson has never excelled his *Bass Rock*. Mr. James Paterson too exhibited in his finest vein, notably with *Clayton Mills* and *The Last of The Indomitable* (recently reproduced in these pages); rarely, indeed, has he exceeded these subjects in the interest of the treatment and the dignity of the point of view.

The Sketch Society held its second exhibition



"AT DUSK, THE WATCH HOUSE, POLPERRO" (OIL PAINTING)

BY HERBERT E. BUTLER



"THE PORCH, LANSALLOS STREET, POL-
PERRO: MOONLIGHT." FROM A LEAD
PENCIL DRAWING BY H. E. BUTLER

in January at the Royal Institute Galleries. It may still be called a quite new Society. Messrs. Oswald Mosley, Douglas Fox-Pitt, Frank Gillett, W. J. Leech, Isaac Cooke, F. Whitehead, seemed to us to bear away the honours this time.

We hesitate to append the word "sketch" to the kind of canvas lately exhibited by Mr. Augustus John at the Chenil Galleries, though their author has no hesitation in referring to them in his catalogue simply as studies—*Provençal Studies*. Those who were most unfriendly to Mr. John's innovations were always wont to admit the transcendent quality of his drawing. In view of these studies, the admission must be that his colour is of the most distinguished order.

Other exhibitions of the month included Mr. Egerton Hine's water-colours at the Fine Art Society's; Mr. R. C. Velicogna's drawings at the Brook Street Gallery, and Baroness de Bertouch's paintings and black-and-white sketches at the Victoria Gallery, 123, Victoria Street.

The Chelsea Arts Club Annual Costume Ball will be held at the Royal Albert Hall, Kensington, on Wednesday, February 22. Dancing will begin at 10 p.m. and continue until 5 a.m. Fancy costume will be *de rigueur*; but Venetian capes and Turkish caps will be considered a sufficient compliance with the rule. The Ball last year was a brilliant success, and the Committee anticipate an even greater success this time. Those who wish to be present should communicate at once with Mr. Sherwood Foster, Chelsea Arts Club, 143 and 145, Church Street, Chelsea, S.W.

BIRMINGHAM.—The St. George's Guild of Crafts of Birmingham has recently carried out an interesting scheme of decoration at the Clarion Café, Manchester. The café is semi-divided into two rooms, one of which is called the Morris Room, the other the Oak Room, with a total seating capacity of 200. The "Morris" Room (illustrated) is a scheme in white, green, and blue, kept very quiet and subdued in character, with a brilliant setting of colour in the decorative frieze panels



THE "MORRIS" ROOM AT THE CLARION CAFÉ, MANCHESTER. DECORATED BY THE ST. GEORGE'S GUILD OF CRAFTS, BIRMINGHAM



METAL BOOK-COVER

BY H. DE A. BROUN-MORISON

illustrative of William Morris's *King's Lesson*, designed and painted by Bernard Sleight. The woodwork is painted with a matt surface in ivory-white, and the walls are panelled in coarse matting of a light-green rush, bound with dark-blue cords. The ceiling has vertical bands of decorative plaster leading up to large enriched bosses with cusped roses containing electric-light bulbs. The lantern light is slightly curved in section and is a secondary light screen, the outside lantern being in a square well above.

The second exhibition of Arts and Crafts in connection with the Annual Autumn Exhibition of the Society of Artists was recently held, and it was matter for congratulation that the standard of last year's exhibition was well maintained. Jewellery and metal-work again formed the chief features of the work exhibited, Mr. and Mrs. Gaskin leading the way—their jewellery being as delicate and full of charm as ever. Mr. Joseph B. Dainty's silver chalice set with precious stones and processional cross of silver and copper were also good examples of craftsmanship.

Among the new-comers, special mention must be made of Mr. H. de A. Broun-Morison (a pupil of Mr. H. Wilson), who has recently settled in Birmingham, and whose jewellery and

metal-work is good and original; his small metal book cover, damascened in gold and silver, of the Four Gospels in miniature, is especially noteworthy both in design and craftsmanship. Amongst the other metal-work, a steel casket by Mr. T. Wright, and a steel footman by Mr. R. M. Catterson Smith should be mentioned. Mr. Henry A. Payne showed the cartoons for a large stained-glass window for St. Martin's Church, Kensal Rise; Miss Mary Newill an embroidered altar cloth in green brocade, and Mr. J. E. Southall a fine screen in hand-made linen worked by Mrs. E. M. Southall. Some good work in

book-binding was shown by Messrs. Sangorski and Sutcliffe, Miss Maud Bird, and Mr. F. G. Garrett.



FOUNTAIN

(See *Page Studio-Talk*)

BY JANE G. FELL

The exhibition was quite a success on the whole, and the Society should be encouraged to persevere with the scheme, which is valuable as showing the good craft work that is being done in the city and district.

A. McK.

PARIS.—Mlle. Jane Poupelet, an example of whose work is reproduced on p. 59, is one of the three lady sculptors who have been awarded a "bourse de voyage," or travelling scholarship, by the French Government. Another official honour accorded to her was a bronze medal at the Paris Exhibition of 1900. Her work, which is beginning to be well known in France—for it figures regularly at the Salon de la Société Nationale and at the Salon d'Automne—has already crossed the Channel, the artist having taken part in the "Fair Women"

Exhibition, presided over by Rodin. The great master has, besides, shown his esteem for her talent by inviting her to figure at that very select display held annually, under his presidency, at the Galeries Georges Petit. Mlle. Poupelet also exhibits at the "Libre Esthétique," in Brussels, where last year she sent a group of small animal figures, interpreted in a decorative spirit. Her art reveals a sensitive eye for the refinements of form, together with a sure regard for general harmony.

M. H.

If, as Diderot has it, "le sentiment du Beau n'est que le résultat d'une longue suite d'observations," the faculty of observation is assuredly the attribute of a privileged few, an élite both of thought and of art who, in regarding the face of Nature, are able to perceive her grandeur and her

poetry, and to appreciate the truth and beauty which emanate from her.

M. Albert Lynch is truly one of this élite, for he cultivates this sense of beauty, and his work, the fruit of his journeys into a domain now become familiar to him, stands as a striking testimony of his artistic convictions. Born in Peru, which from the point of view of art is indeed a new world, he is of Irish origin on his father's side, and his mother, originally of French extraction, is the daughter and granddaughter of artists. Lynch himself studied in Paris, and is the pupil of M. Gabriel Ferrier. We are forced to the conclusion that it is the traditions of the Old World combined with the vitality of the New which have formed his character and developed his aspirations. He is emphatically a true artist. He has given proof of this time after time at the Salon, where he is *hors concours*, and where his *Printemps* gained for him a medal in the first class, and also by the execution of portraits which are veritable masterpieces, as for instance that of Mrs. Crocker here reproduced, of Miss Gould, now Mrs. Drexel, and many others. Absolutely wrapped up in his art and ever striving for purity of form and style, Lynch gives to his pictures and portraits a rare elegance, and invests his decorative compositions with an indefinable attractiveness.

L. H.



PORTRAIT OF MRS. J. CROCKER

BY ALBERT LYNCH



"LA VILLA ROTONDA"

BY EMMA CIARDI



"SPRINGTIME IN THE PRATER, VIENNA"

(Vereinigung der bildenden Künstlerinnen Oesterreichs, Vienna. See next page)

BY TINA BLAU-LANG

VIENNA.—The winter season was opened by the exhibition of the newly-formed Society of Women Artists—"Vereinigung der bildenden Künstlerinnen Oesterreichs." This exhibition, which was held at the Secession Gallery, proved both interesting and instructive, representing, as it did, the work of women artists of many nations and containing some of the best work done in the past and the present. But before entering into details, a word of recognition is due to the Committee of the Secession for the liberal and broad-minded way in which they acted towards this new society, for undoubtedly their generosity in this respect, in placing the gallery at their disposal, helped to make this exhibition possible and successful. It should also be recorded that the Ministerium für Kunst und Unterricht contributed a sum equalling three hundred pounds to the newly-fledged society; other public and private patrons also contributed money or lent works from their collections. The Emperor Franz Josef showed his sympathy, too, not only by allowing pictures, miniatures, and drawings to be taken from the

Imperial collections, but also by visiting the exhibition.

Among the artists represented were many whose names are household words, such as Angelica Kauffmann, Vigée Le Brun, Rosa Bonheur, Marguerite Gérard, Catharina Sanders, Elisabetta Sirani, Rachel Ruijsch, Rosalba Carriera, Sofonisba Anguisciola, Geertruda van Veen, Anna Dorothea Liszewska—Court painter to Frederick the Great—Mary Beale, Diana Beauclerc, Kate Greenaway, Eva Gonzalès, and Therese Schwartze. Naturally, many names were missing, but that lay in the nature of things, means and space being the chief wants.

To begin with the Austrian artists, one of the finest pictures shown was the *Frühling im Prater*, a view of the Prater in spring, painted in the early seventies by that veteran of the brush Tina Blaulang, some of whose later works were reproduced in THE STUDIO a short time ago. Frau Wisinger Florian, another veteran artist, was represented by a large work, *An Avenue of Plane Trees*, fine in colouring and vigorous in treatment. Two in their



"LES ORANGES"

(Vereinigung der bildenden Künstlerinnen, Vienna)

BY CHARLOTTE BESNARD



MEDALLION PORTRAIT OF
A CHILD. BY HELLA UNGER.

way excellent artists have been snatched away by an early death—Emilie Mediz Pelikan and Hermine Heller-Ostersetzer, whose works shown at this exhibition have already been reproduced in these pages. Adele von Finck exhibited some old-time motives at once attractive and artistic. Otty Schneider, Marie Egner, Baroness Helene Krauss, Lila Gruner, Irma von Duczynska and Marianne Frimberger showed characteristic work, while flower painting and garden motives were represented in pictures by the President of the Society, Baroness O. Brand Krieghammer. Fräulein Hilde Kotany was happy in her treatment of an interior, a girl in a white dress standing before an old-fashioned commode. The Polish artist Olga von Bosnanska showed to advantage in a portrait of a lady. Eugenie Breithut-Munk's *Austrian Peasants* was a sensitive and well-expressed work, and Ernestine Lohwag's *Portrait of a Child* revealed a keen and intimate understanding of child nature.

The Austrian lady sculptors were also well represented. Many of their works have been reproduced from time to time in these pages. Therese Feodorowna Ries contributed a bust of Prof.

Hellmer, a highly characteristic work, strong and virile; Elsa Köveshazi-Kalmer a refined portrait bust in bronze of the celebrated Austrian actor, Kainz. Hella Unger, the gifted daughter of the celebrated Prof. Unger, contributed some plaque portraits of children, delightful in treatment and expressive of warm sympathy with child life. Frau Ilse von Twaedowska-Conrat showed a portrait study hewn in that hard substance, Salzburg marble, a work which pointed to fine comprehension, and a study of the Empress Elizabeth in white marble.

Great Britain was represented by Mary Davis, Bessie MacNicol, Gabell Smith, Edyth Starkes Rackham, C. Rea, N. Brooks, Mary Sargent Florence, Clare Attwood, Marianne Stokes, and Margaret Macdonald Mackintosh. In the American contingent were Elizabeth Nourse, Frances Q. Thomason, N. Brooks, Elsie Dodge-Pattée, Romaine Brooks, among others; Italy was worthily represented by Emma Ciardi, whose *La Villa Rotonda* revealed a fine poetic nature; France by Jeanne Gonzales, whose *Roses* seemed to exhale fragrant perfume, and pointed to a fine instinct for colour, and Charlotte Besnard, whose capa-



"SUNLIGHT AND SHADOW"

(Vereinigung der bildenden Künstlerinnen, Vienna)

BY ANNE DE WEERT

bility as a painter was eloquently attested by *Les Oranges*, while a mask in terra-cotta showed that this artist has also a fine feeling for plastic art. Belgium's chief representative was Anne de Weert, whose *Sonne und Schatten* showed much skill in dealing with the reflection of light. Baroness Lambert-Rothschild's *Portrait of General Vicomte de Lastours* was one of the finest examples of portraiture in the exhibition. Another fine portrait was that of *General Piet Joubert*, painted by Therese Schwartz, the Dutch artist, and lent by the National Museum in Amsterdam.

It is, of course, impossible to mention any but the most prominent artists, but a few words must be spared for the German contingent, in which Käthe Kollwitz, Hela Peters, Clementine von Wagner, and others were represented by good work. And regarding the exhibition as a whole it must be said that most of the exhibits were interesting if only as showing their faults and failings, for only by comparison can it be seen where these

lie. Till now only very rare opportunities have been given of judging of the work of women artists *en masse*. If they have not come through this ordeal unscathed, it is satisfactory to know that they have been dealt with as artists and not merely as women. This is a great point, and one that marks a great and welcome advance. A. S. L.

BERLIN.—The Salon Schulte always provides something worth seeing, and recent exhibitions fully maintained its good reputation. The Bavarian Hans Rossmann, who is now teaching at the Breslau Art School, attracted attention by qualities recalling Thoma and Böhle. We found the same features of straightforwardness and simplicity coupled with warmth of feeling, and the same predilection for homeliness. He has, therefore, been much occupied with peasant life, but, occasionally, Italian fascinations also have seized this true German, so that Florentine impressions mingled strangely with homebred rusticity. This duality of soul was also revealed in

numerous works of the designer and illustrator. The descent from applied arts also stamped the paintings of Rudolf Sieck, of Munich. His rose-garden, poppy-field, daisy-meadow, and spring trees testified to a craving for finality—to an equipment for recording obvious facts precisely. Yet he has also the gift of grasping terrestrial features, and his realistic fidelity as a landscapist breathed so much tenderness that *ennui* was precluded. Hans Unger, of Dresden, is an eager worker, yet he does not show development. A female type of classical character is the source of his inspiration. This southern beauty figures as a nude in austere positions against the background of the ocean, or of Umbrian scenery; or she appears as a goddess or queen picturesquely draped in



"THE GREEN HAT"

BY ADELE VON FINCK
(Vereinigung der bildenden Künstlerinnen, Vienna)



"DANCING"

(Schulte's Salon, Berlin)

BY PROF. LUDWIG VON LANGENMANTEL.

Medician costume, or clad with artistic fancifulness. We see her on large canvases or in studies for heads, but her monumentality is mostly endangered by the oil medium. Unger's colour betrays the pale cast of thought, which dims the glow of life; and grandeur of conception cannot compensate for lack of realism. Friedrich Stahl continues to nurse his peculiar mannerism. He is the reviver of the Lippi epoch, but whilst he fascinates by historical costume, his ugly types puzzle one; they seem, indeed, to mock at their creator's hobby and at our *naïveté* in taking it for a *nobile's* steed. Two noteworthy Munich artists, Walter Thor the portrait painter, and

Hegenbarth the pupil of Zügel, had much pleasing work to show, and Professor Ludwig von Langenmantel's *Dancing* at once attracted attention by the originality of form and charm of pose and colourism.

The high standard maintained by Fritz Gurlitt at his galleries was well exemplified in the exhibition of a comprehensive collection of landscape paintings by Professor Gustav Schönleber of Karlsruhe. We were here face to face with an art which never fails to arouse sympathy. This painter's conception is not wrought at white heat in an inspired moment, it does not attempt to dazzle by

nervous grip and *bravura*, but it assimilates quietly and intensely and records with sincerity and simplicity. We always become conscious of the *état d'âme*, although the register of *motifs* is by no means monotonous. German landscape in its varied aspects is the favourite theme. Schönleber paints rivers where they gurgles and leap; mill-ponds with dreamy surfaces; water with the reflections of autumnal trees, or with the coagulations wrought by hibernal touches. His favourite subjects breathe peace; he loves the little town whose roofs cluster like chickens round the old spire, the drowsy village street with its protecting chestnuts, twilight or nocturnal restfulness. But the artist has his hunting-grounds also outside Germany—in Holland and Italy, and the appeal of their manifold beauties to his fruitful faculty has enriched art with fine contributions. Schönleber's technique is firmly established on the best traditions, but he has also an open eye for the teachings of contemporary art, from which he can glean some knowledge without sacrificing his innate qualities of reserve and refinement.

At the Salon Cassirer the study of new works by Ulrich Hübner afforded much pleasure by their

evidence of a visibly growing talent which is wisely assimilating the influence of Monet and Sisley. It is to be hoped that facility of brush will not endanger qualities of taste, and that the Berlin Secession is helping here in the formation of a new Maris or Mesdag.

Herr J. Casper has recently brought together again a select collection of pictures and drawings. His principle is internationality, and he wisely chooses works of moderate size and superior qualities. Thus Terrick Williams, Grosvenor Thomas, Mrs. Dods-Withers, Nicolet, Alaux, Sperling and some Barbizonists, as well as some rarely seen drawings by Daumier, Menzel, Liebermann and Herkomer, were well worth studying in this collection.

At Amsler and Ruthardt's an exhibition of modern English black-and-white art commended itself by distinguished examples from masters like Legros, Charles Ricketts, Charles Shannon, Muirhead Bone, D. Y. Cameron, W. H. Charlton, and Sir Charles Holroyd.

A visit to the select show-room of Mr. Charles de



"THE RHINE AT LAUFENBURG"

(Fritz Gurlitt's Salon, Berlin)

BY PROF. GUSTAV SCHÖNLEBER



"EVENING IN A SWABIAN VILLAGE"

(Fritz Gurlitt's Salon, Berlin)

BY PROF. GUSTAV SCHÖNLEBER

Burlet, which Professor H. Muthesius has fitted out so tastily, was well rewarded by an old-time exhibition of coloured and black original prints by George Morland. We could here enjoy reminiscences of the Rousseau period, the rural sentimentalism of which is so well rendered. J. J.

WASHINGTON, D. C.—The Corcoran Gallery of Art opened in December its third biennial exhibition of oil paintings by living American artists. This exhibition, which continued to January 22nd, comprised 332 works, and upheld a high standard. At the opening reception the President of the United States was in attendance and personally greeted and congratulated each of the artists exhibiting.

Sunshine, joyousness, optimism, were the dominant notes of this exhibition, many of the pictures shown being as open windows on the walls. Portraits and figure paintings were in greater numbers than landscapes, which is unusual. All the current schools of painting were represented, but no effort was made to segregate the representative works, and a closer adherence to the fundamental prin-

ciples of art was generally observable. What might be termed the aftermath of the impressionists' teaching seemed to have arrived, betokened by freshness of colour and sprightliness of execution coupled with academic sanity and soundness—an excellent combination. Furthermore the work shown displayed more national tendency than heretofore, and relied less upon borrowed merit.

For the most part the paintings included in this exhibition were of recent production, though in some instances exception was made. Mr. John S. Sargent was represented by two portraits and a subject-painting; one of the former, a portrait of A. Augustus Healy, Esq., President of the Brooklyn Institute of Arts and Sciences, being a recent work; while the latter, *Garden of Versailles*, was dated 1879. Cecilia Beaux sent two portraits and a figure painting, *The Banner Bearer*, which in strength as well as subtlety of interpretation ranked with those by Mr. Sargent. Robert MacCameron sent an excellent portrait of President Taft painted in an extremely low key.

Four prizes were given; the first, 2,000 dols., which carried with it the Corcoran Gold Medal.

to Mr. Edmund C. Tarbell for an *Interior*; the second prize, 1,500 dols., carrying with it the Corcoran Silver Medal, to Gari Melchers, for a *genre* entitled *Penelope*; the third prize, 1,000 dols., carrying with it the Corcoran Bronze Medal, to Mr. Childe Hassam, for a painting entitled *Spring-time*; the fourth prize, 500 dols., with honourable mention, to Mr. Daniel Garber, for a landscape, lovely in colour and atmospheric in effect, entitled *Spring*. Mr. Garber is one of the younger painters.

In addition to the prize picture, Mr. Melchers sent *The Smithy*, a strong vital presentation, and *The Mother*, a characteristic work showing refinement as well as force. Mr. George de Forest Brush was represented by a portrait of a lady which was almost directly purchased by the Carnegie Institute for its permanent collection. Mr. Abbott H. Thayer contributed a portrait study of a young girl; Mr. Irving R. Wiles and Mr. T. W. Dewing were well represented. Mr. Charles W. Hawthorne attained exceptional dignity in his picture entitled *Youth*, a work possessing not only fine colour and good construction, but depth of feeling.

Among the marine painters, Mr. Frederick J. Waugh, Mr. Emil Carlsen and Mr. Paul Dougherty were best represented, Mr. Waugh sending a powerful interpretation of breaking surf, and Mr. Carlsen a mid-ocean picture which was in reality a symphony in blue. There were many excellent snow pictures, some of the most meritorious of which were contributed by Mr. Gardner Symons and Mr. Edward W. Redfield. Mr. Schofield, who is usually included in this group, was repre-

sented by a summer landscape and a picture of early morning Boulogne Harbour.

Six of the pictures shown were purchased by the Corcoran Gallery, and others were secured by the Art Museums of Boston, Pittsburgh and elsewhere.
L. M.

PHILADELPHIA.—The Eighth Annual Philadelphia Water Colour Exhibition, lately held in the Galleries of the Pennsylvania Academy of the Fine Arts, was distinctly an advance on the previous shows of the same kind, not only in the broad views of its aims and purposes taken by the jury of selection, but also in the quality of technical skill displayed in the work accepted. Another point worthy of notice in connection with this last exhibition was the comparatively large number of foreign artists represented. Many clever works in gouache, tem-



"THE STUDENT"

BY IRVING R. WILES
(Purchased by the Corcoran Gallery, Washington)



PORTRAIT OF PRESIDENT TAFT

BY ROBERT MACCAMERON



'A BANNER BEARER'

BY CECILIA BEAUX



"WINTER"

(Purchased by the Corcoran Gallery, Washington)

BY GARDNER SYMONS

pera, pastel, coloured chalks and crayon gave the most interesting quota to this exhibition, and yet there was nothing in the collection that exceeded the frank directness and virile strength displayed in pure wash drawings of the late Winslow Homer, lent for this occasion by Dr. Alexander O. Humphreys and other patrons of this close observer of nature.

Mr. Alexander Robinson was represented by a group of seven pictures painted with a delightful freedom and boldness of touch, and withal harmonious in scheme of colour. M. Gaston La Touche showed two admirable examples in *Souvenir d'Espagne*, painted apparently in gouache, giving a realistic impression of the effect of hot vibrant sunlight on a crowd of people at a bull fight, and *Orage sur un champs de blé*, with a totally different phase of nature. M. F. Luigini's two pictures, *Quai sur l'Escaut* and *Paysage près d'Anvers*, were works

of the highest order. Prof. Hañs von Bartels had, without doubt, the strongest bit of figure painting of the collection in *A Mother*. M. Manuel Benedito in his *Bretonnes* showed intimate knowledge of the character of the peasant of Brittany, and a charming bit of colour was Franz Charlet's *Children on the Beach*. M. Alexandre Marcette presented to us in *Coin de Quai*, *Zeeland* and *Barque Louvoyante*, the beautiful and tender colouring of the silvery greys of damp and misty Holland. M. Richard Bassalaer exhibited a group of attractive pictures of the same country that were convincing and sincere.

In striking contrast with the work of these last-mentioned painters was the handling of six pictures of the people of Marken and Volendam, by Mr. Nico Jungman, suggestive of the old Dutch Masters in careful drawing and patient working out of chiaroscuro. M. Gaston Le Mains, who has

exhibited here before, was represented by two capital examples of his artistic taste and intuition. M. Alfred Delaunois showed two beautiful church interiors and a landscape entitled *Au pays monastique*. Some interesting pictures of the land of the cherry blossom were exhibited by the Japanese artists, H. Nakogaira, Hiroshi Yoshida, and Genjiro Kataoka.

Mr. Hugh H. Breckenridge's portrait of his wife showed the painter at his best and in full command of his powers. Mr. Thomas P. Anshutz exhibited a fine piece of portraiture



"BUSY DAY AT THE DOCK"

(Philadelphia Water-Colour Exhibition)

BY GEORGE HARDING



"EARLY MORNING, BOULOGNE HARBOUR"

(Covarian Art Gallery Exhibition, Washington)

BY W. ELMER SCHOFIELD

in *Mother and Daughter* that was creditable in every way. Mr. Colin Campbell Cooper's *Liberty Street Crevasse, New York*, was a successful attempt to render interesting the "sky scrapers" of a modern American city. Miss Blanche Dillaye showed a group of artistic studies of the effect of starlight and deep shadows in a village street. A group by George H. Hallowell illustrated in a very striking way how much the "indolent eye" leaves unobserved, for the unusual colour transcripts here shown were evidently the result of studies made on the spot. Miss Lucy Conant's view of *The Bernina, Engadine*, was impressive and grandly realistic. In the *Girl with an Orange*, Miss Mary Cassatt showed herself a colourist of the first rank.

Mr. Dufner's *Evening on the Bay* exhibited a fine feeling of the romantic, as did the other works he sent. Mr. Chas. Warren Eaton's *Gravedona, Lake*

Como, deserves especial mention as a fine example of the experienced painter's matured art. *Evening*, by Mr. Herman Dudley Murphy, made an appeal to the imagination, and Mr. George Harding gave a very realistic and well-drawn illustration of *A Busy Day at the Dock*. Mr. Fred Wagner sent some excellent pastels painted out-of-doors. Mr. Chas. E. Dana was represented by a carefully painted landscape in water colour entitled *On the Banks of the Lynn, Devonshire*. Mr. George Walter Dawson showed some of his water colours of gardens of Southern Italy and Spain, gorgeous in colour yet without any approach to crudity. Mrs. Florence F. Snell and Miss Jane Peterson showed admirable work. A set of ten etchings by Mr. Frank Brangwyn should be especially mentioned as a notable addition to the exhibition, and Mr. Joseph Pennell was also represented by important works illustrating the picturesque side of New York.

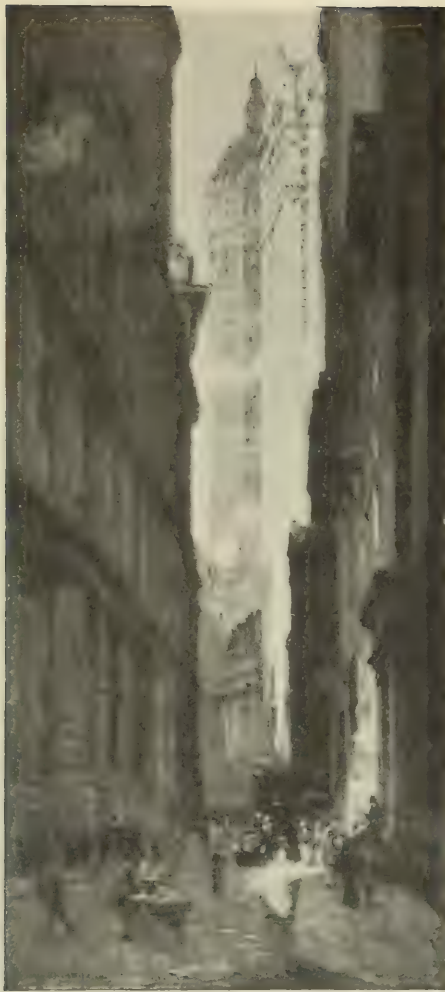
E. C.



"EVENING ON THE BAY"

(Philadelphia Water-Colour Exhibition)

BY EDWARD DUFNER



"LIBERTY STREET CREVASSE, NEW YORK"
BY COLIN CAMPBELL COOPER
(*Philadelphia Water-Colour Exhibition*)

TOKYO.—Hogai Kano's twenty-third anniversary was duly celebrated in Tokyo at the end of October, and the memorial exhibition of his masterly work called attention to him at a time when many of us were becoming pessimistic as to the future of Japanese art. It revealed before us a period of true art when an artist could be great even without the aid of any modern theory of execution. What a change the last twenty years have brought here! One thing is sure; we have learned realism and perhaps artistic purpose with much sacrifice of the old Japanese power in art, but the advantages of acquiring a great deal of knowledge, mainly from Western sources, are growing rather doubtful. It is interesting at this particular time for us to study the art of Hogai Kano.

Kano's art is the art of a free mind, in other words, the art of the "thing itself." By this Japanese expression I mean that he and the subjects he painted were perfectly one—the subjects which, with all his soul, he wished to reveal. He hated to call his work mere art; he always emphasized the spirit of art. "You must not become clever artists," he used to say to his students; "cleverness is a false god of art which makes you stray from the real spirit." Once, in his younger days, he was asked at his native village of Chofu, in the Nagato province of Southern Japan, to draw a picture of a crane on a two-fold screen. His patron was displeased with his picture when it was done, and, with his permission, again commissioned his father, also an artist of conventional training, who, to the man's satisfaction, drew the bird of traditional art. Kano, however, determined to keep up his fight against the general vulgarity; he looked upon it as foolish pedantry which gave no scope for freedom.

Kano pursued his study and work almost in



"SHOKI AND THE DEVIL" BY HOGAI KANO
(*Boston Museum*)



"DRAGON" BY HOGAI KANO
(Owned by Mrs. Fenollosa)

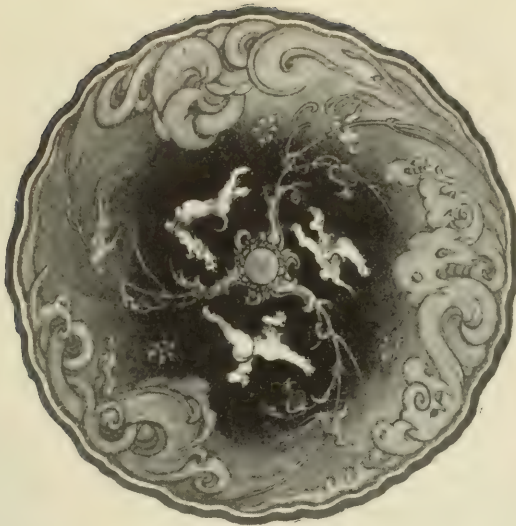
starvation; indeed, his life of sixty years was a life of hardship and hunger. When he reached manhood, the whole country of Japan began to grow disturbed under the name of the Grand Restoration. In those days, the safety of one's life was not assured; how then could art claim the general protection? All the artists threw away their drawing brushes; Kano tried to get his living by selling baskets and brooms. His wife, it is said, helped him by her weaving at night; their lives were hard almost without comparison. Following the advice of Mr. Fujishima, he afterwards drew pictures, and gave them to a dealer at Hikage Cho, Tokyo, to sell. After three long years, he found that only one picture had been sold, and so he gave the rest of them, more than fifty, to Mr. Fujishima, who, by turns, gave them away to his friends. I understand that many of the pictures I saw at this exhibition were those the people received from Mr. Fujishima even without thanks; to-day they are their treasures. Thus is the irony of life exemplified! It might be thought a piece of good fortune when he was discovered by Prof. Fenollosa, whose critical eye discerned Kano's unusual ability; he engaged him for twelve *yen* a month. It is almost unbelievable that such a small sum should have been acceptable; but it may have been the usual payment in

those days, and the professor's friendship was more to Kano than money itself. He received fifteen *yen* afterwards when he was engaged by the Educational Department of the Government in 1884; what a pity he could not support himself independently by art alone! Social conditions began slowly but surely to assume their former order of peacefulness, and a general appreciation of art was being looked forward to when Kano died.

To look at some of the modern work is too trying, mainly from the fact that it lacks, to use the word of Zen Buddhism, the meaning of silence; it seems to me that some modern artists work only to tax people's minds too much. As in Nature we find peacefulness and silence, we derive from it a feeling of comfort and restfulness; and from this we receive vigour and life. I think this is what great art should be. Many modern artists cannot place themselves in unison with their art; in one word, they do not know how to follow the law or *michi* that Mother Nature gladly evolves. It is such a delight to examine those works of Kano, as each picture is a very part of his own real self: the only difference is the difference that



"YUIMA" (STUDY) BY HOGAI KANO



DESIGN

BY HOGAI KANO

(Owned by Mr. Seichi Sakuma)

he wished to evoke in interest; his desire was always so clear in the relation between himself and his work, and accidentally he succeeded as if by magic in establishing the same relationship for us, the onlookers. It goes without saying that the pictures of such an artist are richer than they appear; while he used only Chinese ink in his pictures, our imagination is pleased to see them with the addition of colour, and even voice. He might be well called a colorist in the best sense.

YONE NOGUCHI.

ART SCHOOL NOTES.

LONDON.—At the first of Sir William Richmond's lectures on painting, at the Royal Academy, serious illness prevented the Keeper from attending, and, in his absence, Sir George Frampton occupied the chair. Sir William's address was on "Choice of Subjects," and in it he argued strongly against the present tendency to divorce the art of the painter from literature. He said that if the painter wished to preserve his imagination, he must stimulate it from all sources, and in urging the students to illustrate the great past, the lecturer laid stress upon the inexhaustible range of subjects offered by the Bible, and by our vast store of legends. Why should not they be illustrated? Painting and literature were of the same genus, and there was no hard and fast line between them. Touching briefly on Impressionism, he said that it was not a new art, but that it had called attention to attributes in a picture that were unimportant to the Pre-

Raphaelites. But both these strong movements had been of value, and he saw in a union between them the possibilities of new and great developments of art in the future.

Only in modern times has the work of sculptor-students of the Royal Academy attracted much attention at the prize distributions. In the early Victorian period the painters monopolised such glory as was to be gained on these occasions, and it was not until the beginning of the renaissance of sculpture in England that the art of the modeller asserted itself. Although a living sculptor of distinction, Mr. Brock, won the Gold Medal as far back as 1869, the revival at the Academy schools did not commence until a few years later, perhaps not until 1875, when the same award was carried off with consummate ease by Mr. Hamo Thornycroft. Since then the standard of execution has risen rapidly, and the work shown on the Academy prize night in December fully justified the praise bestowed upon it by the President. An illustration is given on the next page of a carefully modelled *Design for a Wall Fountain*, by Mr. Edmund T. W. Ware, to which a prize was awarded in December.



"NIWO" (STUDY)

BY HOGAI KANO

At the Slade School all the prizes and scholarships, with one exception, are awarded at the end of the summer session. The exception is a prize of £25, given at Christmas for figure composition. The successful student for the session 1909-1910 is Miss Elsie McNaught, who had already gained in June one of the first prizes for painting the figure. Mr. Roger E. Fry will deliver at the Slade School on the 17th inst. the first of a course of lectures on "Italian Art during the first half of the Fifteenth Century."

The rumour of the possible discontinuance of the National Art Competitions has carried dismay into art schools throughout the kingdom, and art masters have raised their voices from all quarters to protest against what they think would be an unwise and retrograde step. The National Art Competition may have some weak points, but it should be strengthened, not abolished, for its value as a stimulus to students is beyond doubt. It would be interesting to know who desires its abolition and what, if it is abolished, is to take its place? The annual exhibition of the Competition works, although held in a temporary building in an obscure back yard, attracts increased attention year by year, and a steady improvement is visible in the quality of the examples of applied art which are now, as they should be, the principal features of the show. Apart from its undoubted educational value, this exhibition is the outward and visible sign to the taxpayer of the result of the large sum spent on art teaching, and much more should be made of it. It should be opened a few weeks earlier—before the close of the London season—it should be displayed prominently in one of the spacious new courts of the Victoria and Albert Museum, and it should include the best work done in the Royal College of Art, which until recent years always took part in the National Competition.

W. T. W.

REVIEWS AND NOTICES.

French Line-Engravings of the late XVIII. Century. By H. W. LAWRENCE and B. L. DIGHTON. (London: Lawrence and Jellicoe, Ltd.) £5 5s. net.—All those print-collectors who have surrendered their taste to the appealing charm of the *Estampes Galantes* which delighted social France in the Louis Quinze period and the early Louis Seize, must feel indebted to Messrs. Lawrence and Dighton for this sumptuous volume. As a *Catalogue Raisonné*, it does for these gay and

frivolous pictorial plates what Chaloner Smith's monumental work does for English mezzotint portraits, and collectors will find it just as indispensable. For its comprehensive compilation, the authors have personally visited the principal Print Rooms of Europe, as well as the most famous private collections, in their conscientious search beyond their own collections, for examples of the prints in all their varieties of state. Thus students will find, as nearly as possible, every published state of each print—generally three in number, though often more numerous—together with every known progress-proof, detailed with a reference to the public or private collections in which it may be seen. But this volume appeals to the general lover of beautifully illustrated books as well as to the print-collector, for it presents eighty-two excellent photogravure plates faithfully reproducing practically all of the most famous and desirable prints of this particular school of engravers. Here, for instance, are such favourite examples of the art of Nicolas de Launay, the most eminent French engraver of the period, as Lavreince's "*Qu'en dit*



MODELLED DESIGN FOR A WALL FOUNTAIN
BY EDMUND T. W. WARE
(Royal Academy Schools)

l'Abbé! *Le Billet Doux*, *L'Heureux Moment*, and *La Consolation de l'Absence*, Fragonard's *Les Hasards Heureux de l'Escarpolette*, and *La Bonne Mère*, and Baudouin's *L'Epouse Indiscrète*, and *Le Carquois Épuisé*. Baudouin's animated Boucher-inspired designs are also conspicuously represented by Ponce's *L'Enlèvement Nocturne*, and the celebrated *Le Coucher de la Mariée*, etched by Moreau le jeune, and engraved by J. B. Simonet; while the graceful vitality of Lavreince's pictorial illustrations of the social atmosphere is admirably seen in Guttenberg's charming print *Le Mercure de France*, and Dequevauviller's *L'Assemblée au Concert*, and *L'Assemblée au Salon*, two of the most delicate and decoratively interesting prints of their genre. Then, there is the vivacious serenity of Augustin St. Aubin's designing, exemplified in Duclos's two delightful prints *Le Concert*, and *Le Bal Paré*; and, through the medium of his own engraving, in *Au moins soyez discret*, and *Comptez sur mes Serments*. All the prints comprising *Le Monument du Costume* are also given. In his well-informed and discriminating introduction, Mr. H. W. Lawrence wisely does not claim for these prints any great artistic importance in the history of engraving; but, while admitting that the development of the art under the licentious influences of Louis XV.'s Court was "frivolous and artificial," he justly claims that it was alive with delicate charm, refinement, and the decorative sense. "The work was sincere, but not serious; genius of a high order was absent, and the artists of the period appear to be content to sink their individuality in the production of works pleasing to their patrons." The engravers inevitably broke away from the great traditions of line-engraving, for it would have been impossible to interpret the dainty, elusive charm of Fragonard or Lavreince, Boucher or Baudouin, Greuze, St. Aubin, or Moreau, through subtlety of character in the graven line alone; so they obtained the necessary lightness and freedom of design by etching, then they used the graver with elaborate artifice, as it had never been used before, to produce effects of tone. Mr. Lawrence says he is "strongly of opinion that the etching needle was not used in these engravings, but that the work in the earliest state was engraved with the burin, the line being afterwards bitten into the copper." We find it difficult to agree with this supposition. May not the bitten lines have been carried on cunningly by the burin, as was the practice of Sir Robert Strange, who learnt from Le Bas—the master of many of these French

engravers—how to use etching as an aid to line-engraving? But, whatever the technique, its elaborate character seems to have allowed little individuality of touch, and it is exceedingly difficult to distinguish the work of the several engravers. The medium was admirably adapted to these *scènes galantes* and *genre* subjects, but we must question Mr. Lawrence's assertion that the technique of mezzotint would have been "almost useless" for rendering these things. It is not a question of the medium, but of a sympathetic vivacity of temperament in the interpreter, a lightness and refinement in his touch. Mr. Lawrence has studied his subject enthusiastically, and we recognise Mr. Dighton's fine taste and extensive knowledge in the compilation of this valuable volume.

A Catalogue Raisonné of the Works of the most Eminent Dutch Painters of the Seventeenth Century. By C. HOFSTEDE DE GROOT. Translated and edited by EDWARD G. HAWKE. Vol. III. (London: Macmillan & Co.) 25s. net. Frans Hals, the two Ostades, and Adriaen Brouwer are the painters whose works are enumerated in this third volume of Dr. Hofstede de Groot's catalogue. The compilation of a volume like this, containing several thousand entries filling 700 pages, must have involved an immense amount of labour, and a debt of gratitude is due to the compiler and his assistants for undertaking the task, as well as to the translator, who has made the results of their labours accessible to English readers. Quite recent transactions in relation to some of the works are noted (e.g., the sale of the famous *Family Group* from Col. Warde's collection and of the four Hals pictures in the Yerkes collection last April). Catalogues without illustrations do not provide entertaining reading matter except to a very limited few, but it is certainly interesting to note the meagre prices—amounting sometimes to a few shillings—which many of the works of Hals fetched a century ago as compared with the thousands of pounds paid for some of them nowadays.

Medieval Sicily. By CECILIA WÆRN. (London: Duckworth & Co.) 12s. 6d. net.—A truly fascinating volume with its many excellent black-and-white illustrations of typical scenes, complete buildings, and architectural details. The author, in her preface and introduction, frankly admits how much she owes to her predecessors in the same field. Her actual narrative begins with the conquest, in 831 by the Arabs, of the old Roman Capital of Panormus, which they made their headquarters under the name of Balerm—the future Palermo—the description of which, by the Arab writer, Ibn

Hanquail, is quoted at length. The gradual grafting on Saracenic institutions of the French system of feudalism, with the dramatic conflict of influences during the brief period of Norman rule, are well described; but it is when generalities are left behind and the country life of Sicily in the Middle Ages is considered that the author begins to show her own individual grip of her subject, so clearly brought out are the complex causes that made it what it was, and differentiated it from that of the mainland. Very eloquent, too, though less stamped with originality, are the chapters on the Arabo-Norman palaces and mediæval churches of the island, that are practically a condensed history of Sicilian architecture; and, at the end, a brief summary is given of the few mediæval customs that still survive the inevitable changes brought about by time.

New York. By ALVIN LANGDON COBURN, Foreword by H. G. Wells. (London: Duckworth & Co.; New York: Brentanos), 25s. net. It is only natural that in this album of photogravures, a companion to, and uniform with, the "London," published a year ago, the "sky-scraper," as the dominating feature of London's nearest rival in point of size, should be strongly in evidence, and, in fact, in nine out of the twenty plates these colossal structures stand out as witnesses of the upward development in New York architecture. We cannot say that we share Mr. Wells's "unqualified admiration" for the sky-scraper, but as monuments of that flood of human energy which has wrought such mighty changes in the new world they are certainly impressive. The only criticism we have to make concerning this series of photographs is that the atmosphere is rather too hazy to be characteristic of New York—too reminiscent of London, where quite different conditions prevail. Mr. Coburn's plates have all been produced under his personal supervision.

The Artistic side of Photography in Theory and Practice. By A. J. ANDERSON. (London: Stanley Paul.) 12s. 6d. net.—The author of this cleverly written book has brought a great deal of thought to every aspect of his subject, and the result is a work which should be in every photographer's hands. It serves a very valuable purpose in disposing of the belief in "control-pigment" prints which seemed at one time to be taking possession of photographic artists. "The failure," says the author, "of pictorial photographs has been the blending of light-drawing with handwork." It is a point we have often emphasised. We only find ourselves at issue with the author in his blind partiality to pin-hole effects.

Fine definition has a charm in photography greatly admired by painters. It is precisely this side of the beauty of photography that has to make its way against the artistic photographers themselves. The book is illustrated with plates after ALVIN LANGDON COBURN, GERTRUDE KÄSEBIER, HOLLAND DAY, GUIDO REY, EDUARD J. STEICHEN, BARON DE MEYER, F. H. EVANS and other leaders of the modern school.

A Book of Porcelain. Fine examples in the Victoria and Albert Museum, painted by WILLIAM GIBB. Text by BERNARD RACKHAM. (London: A. & C. Black.) 12s. 6d. net.—The twenty-eight coloured plates of this volume represent an interesting selection from the porcelain treasures of the Museum at South Kensington, nine of them being specimens of Chinese production at various periods (but unfortunately none belonging to the Salting collection); two are Italian and one German, the rest being either French or English. Mr. Gibb, from whose drawings the plates have been reproduced, has shown a remarkable aptitude for rendering the surface qualities and the coloration of the various objects. In the introductory text Mr. Rackham briefly surveys the history and characteristics of Oriental and European porcelain.

Notable Dames and Notable Men of the Georgian Era. By JOHN FYVIE. (London: Constable & Co.) 10s. 6d. net.—Mr. Fyvie's book contains sketches of the lives of such interesting personages as Lady Mary Coke, the unfortunate and much persecuted Countess of Strathmore, and that admirable though wayward hostess Lady Holland. The accounts he gives of three notable—in one case notorious—men of the period afford, however, the most interesting reading. They are Sir Henry Bate Dudley; the king of tramps and vagrants, Bampfylde-Moore Carew, and Abraham Tucker, the philosopher. The first-mentioned was editor of the "Morning Post," and in that capacity had to meet with swords, pistols or fists such individuals as felt themselves aggrieved by what appeared in his columns. Newspaper libels are no longer settled by duel, but we have, perhaps, not quite reached the ideal stage indicated by Mr. Fyvie when he says that "our political conflicts in the press are always characterised by sweet reasonableness and the most exquisite courtesy."

The Arts and Crafts of our Teutonic Forefathers. By PROF. G. BALDWIN BROWN, M.A. (London: T. N. Foulis.) 5s. net.—This volume contains the substance of the Rhind Lectures delivered last Spring before the Society of Antiquaries of Scotland, and, with the numerous illustrations which accompany the text, it forms an interesting general intro-

duction to the art of the Teutonic race at the time when, having overthrown the Roman Empire, it began to dominate the destinies of Europe. The question of origins and affinities is discussed at some length, and the late Prof. Riegl's hypothesis concerning the Roman derivation of the Teutonic inlaid metal work and enamel of the migration period is criticised and held to be less tenable than the theory of oriental derivation. The interaction of Celtic and Teutonic art is also touched upon, as well as numerous other points of interest to the student of archaeology.

Three Tales of Hans Andersen. Illustrated by LINLEY SAMBOURNE. (London: Macmillan & Co.) 3s. 6d. net.—The three stories from Hans Andersen, "The Dauntless Tin Soldier," "Thumbelisa," and "The Little Mermaid," are among the most delightful of fairy tales, but the chief interest of this book lies rather in the less familiar aspect of the late Linley Sambourne's work presented in the twenty-two illustrations. These, done in a style peculiarly his own, are admirable as drawings, but children of course are hardly likely to appreciate their technical qualities; for the rest the illustrations disappoint rather through lacking that quality, so essential an attribute of pictures in a fairy-book, of imaginativeness.

The late Mr. LEWIS F. DAY was before his death engaged on a revised and enlarged edition of his popular handbook on *Alphabets Old and New*, and this edition (the third) has now made its appearance in an attractive cloth binding at 5s. net (Batsford). The book is intended especially for the designer and craftsman.

Two further volumes of the *Meister der Graphik* series of illustrated monographs on the great engravers of the past, which are being published by Messrs. Klinkhardt & Biermann, of Leipzig, have made their appearance. In one Hermann Voss, the editor of the series, treats of the old German engravers, Albrecht Altdorfer and Wolf Huber (12 mks.), both of whom worked in the early sixteenth century; the former as an engraver on wood and copper, and the latter—whose chief reputation, however, rests on his landscape drawings—on wood. The other volume (the fourth of the series) brings us more than two centuries nearer the present with the work of Francesco de Goya, the Spaniard, whose etchings, beyond their intrinsic interest as virile works of art, have also a peculiar interest in reflecting the manners and incidents of the times in which he lived. Over seventy of his plates are reproduced, including several subjects after Velasquez, and numerous

examples from the *Caprichos*, *Desastres de la Guerra*, *Tauromacquia*, and *Proverbios* sets. The reproductions are excellent, and most of them are from choice impressions belonging to public collections. The text is by Prof. Valerian von Loga, an ardent student of Goya, and the price of the volume in paper is 16 marks.

The official record of the Exhibition of Swedish Arts and Crafts at Stockholm in 1909 (*Allmänna Svenska Utställningen för Konsthantverk, &c.*) makes its appearance in the shape of a substantial and attractive volume under the supervision of MM. Carl L. Bendix and E. G. Fölcker, both of whom contribute largely to the letterpress. The illustrations occupy over 200 pages, and represent all the various branches of applied art of which the exhibition gave such an impressive display.

Donatello and *Le Bernin* are the subjects of the last two volumes in the series of "Maitres d'Art," published by Plon-Nourrit & Co., of Paris. Prof. E. Bertaux, of Lyons, writes on Donatello, and M. Marcel Reymond on Le Bernin, of whom he expresses a very laudatory opinion, in great contrast to that entertained by many. The works of both sculptors are illustrated by numerous reproductions in half-tone. The volumes are published at 3 fcs. 50 in paper covers.

Mr. William Orpen, A.R.A., has granted to Messrs. C. Chenil & Co., of Chelsea, the exclusive privilege of reproducing under his personal supervision a set of ten of his pencil and wash studies. The reproductions will be in photogravure upon India plate paper, and the complete portfolio will, it is hoped, be ready by next autumn. As a preliminary to this a strictly limited number of artist's proofs of the first plate have been issued at 5s. each, or framed at 7s. 6d.

Messrs. Winsor & Newton have recently reproduced by facsimile colour process the third of a series of pictures of Nuremberg, by Mr. L. BURLEIGH BRUHL, President of the Old Dudley Art Society. The subject of the picture is *The Henkersteg*, or Hangman's Foot-bridge, one of the interesting relics of the old town, and is very effectively presented. The size of the print, including margin, is 25½ by 19½ inches, and the price 6s. net. Messrs. Winsor & Newton have been appointed by special warrant Artists' Colourmen to their Majesties the King and Queen, and among their latest productions in the way of pigments are two series of oil and water-colours, to which they give the name "Spectrum." The colours are red, yellow, and violet, and are of exceptional brilliancy and permanence.

THE LAY FIGURE: ON THE
SKETCHES OF THE MASTERS.

"WHAT an immense amount of enjoyment must be missed by people who are wanting in imagination," said the Art Critic. "The world must be a dull and depressing place to the common-place person whose limitations force him to take things just as they are."

"I am not so sure about that," returned the Man with the Red Tie. "You know the saying that little things please little minds; it sums up well enough the general mental attitude. I think it is quite possible that the common-place person gets as much fun out of trifles as superior beings like you and me get out of the things which really exercise the mind."

"I do not claim to be a superior being," laughed the Critic, "but still, I am thankful that my imagination has not remained quite dormant. It is only the imaginative man, I am certain, who can enjoy the full flavour of art and feel the true æsthetic emotion."

"You mean that art gives pleasure by making an appeal to the mind even more than to the eye," replied the Man with the Red Tie. "You are right in that. A work of art that is obvious, a mere record of fact, may attract you for the moment by its subject or by its reality, it may even impress you by some unusual cleverness of execution, and yet in the long run it will weary you by its want of suggestion."

"Yes, and by its repeated assertion of facts that you know already," agreed the Critic. "The real æsthetic emotion is excited by work in which you can find new meanings every time you look at it, by work which does not always stir your feelings in the same way, but varies in suggestion according to the variations in your own mood. That is why a good sketch is so fascinating—it is always making a fresh appeal to you."

"How can a sketch appeal to you at all?" broke in the Plain Man. "A sketch is merely a rough note very hurriedly and carelessly done, which is usually of no use to anyone but the man who made it. The only emotion it excites in me is irritation at its incompleteness."

"But its incompleteness is its charm," cried the Man with the Red Tie. "It is just that which stimulates your imagination and incites you to study its shades of meaning. There is an elusiveness about it which sets you thinking."

"I deny that a sketch is incomplete" said the Critic. "If it is a true sketch it is a perfect sug-

gestion of the artist's idea, and if you have imagination you can follow that idea into its uttermost refinements. It offers you all the delights of discovery, of tracing out step by step all the fascinating subtleties of the artist's intelligence and of appreciating in their full degree all the intimacies of his observation."

"It offers you nothing but a scrawl made by a man who did not know what he wanted to do," scoffed the Plain Man. "You cranks are always finding beauties in things that have not got any, and I am sure no one would be more surprised at your discoveries than the artist himself. I always wonder that he does not resent the way in which you try to make a fool of him by praising him for things he never intended. To do him credit, he is pretty careful, I will say, not to give himself away; he does not attempt to show his sketches to any sensible people."

"The rough sketches of the master are made for the connoisseur, not for the vulgar crowd," quoted the Critic. "The master naturally, being conscious of his powers, does not care to show work that he holds precious to anyone who would misunderstand it."

"The wise man does not cast pearls before swine," laughed the Man with the Red Tie, "because he knows that swine, being unimaginative and unintelligent creatures with gross appetites, are likely to turn and rend him. He keeps his pearls for those more enlightened beings who can judge their value."

"And to those who know their value they are pearls of great price," continued the Critic. "They are the revelations of the master's mind, the visible workings of his brain, and by them is conveyed to the connoisseur—the man who knows—the full message which that master wishes to impart. Of course he does not expect them to be understood by the vulgar crowd, and of course he does not want to be irritated by the comments of the ignorant, who are quite incapable of perceiving his intention. But he has perfect faith in the ability of the few real thinkers to grasp the full significance of his work, and he knows that their powers of imagination will be equal to the demand that he makes upon them. There is the right kind of sympathy between him and them. So he does not hesitate to show them his sketches and to ask them to read his thoughts."

"You are welcome to the lot: I do not want to see them," grunted the Plain Man, "I have no use for that sort of stuff."

THE LAY FIGURE.

Buffalo Photographic Exhibition



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EVENING, BY CLARENCE WHITE



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THE BIRD CAGE, BY D. O. HILL

INTERNATIONAL EXHIBITION OF PICTORIAL PHOTOGRAPHY AT BUF- FALO BY WILLIAM D. MACCOLL

IDEALLY speaking there is perhaps a choice of only two ways in organizing an exhibition of art. One of these would be to throw open the doors to all comers, thereby furnishing the whole catalogue of things that would fit into the category of the exhibition; while the other way would be to exercise the severest discipline beforehand, so as to secure only an irreducible minimum of objects to represent the strict yet full intentions of the organizers. In the International Exhibition of Pictorial Photography, which was held from November 3 to December 5 in the Albright Art Gallery, of Buffalo, under the auspices of the Fine Arts Academy, of that city, this second course was the one that had been pursued. The result was a collection of six hundred photographic prints of the highest order, yet still sufficient in number and in scope to answer to all the requirements of an exhibition whose aim was "to sum up the development and progress of photography as a means of pictorial expression." The general opinion among photographers and their critics seems to have been that this was "the finest

exhibition of pictorial photography ever held," and it is due to the fine sympathy and intelligent enterprise of the Buffalo Fine Arts Academy, under the



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CADIZ

BY ALVIN LANGDON COBURN

Buffalo Photographic Exhibition



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TRIBUTE

BY GEORGE H. SEELEY

present direction of Miss Cornelia B. Sage, that the photographers were able to share with the academy the honor of having their work so finely hung in one of the most beautiful picture galleries in America.

It is from a general misapprehension of the services which such exhibitions are likely to perform not only to the public in general or to the cause of this young art in particular, but to the cause of art itself, that the existing prejudice against pictorial photography to be considered as an art may have chiefly arisen. Hostile critics even within the ranks of photography have accused the new movement of unfairly invading the domain of painting. It is true that it has invaded it, and it is not only true that it has invaded it, but also that it has largely conquered a definite section of it for itself. It could not be otherwise if pictorial photography was to establish its claim to be a medium of original and individual ar-

tistic expression. But the mistake arises, not in thinking that it may have done this, but rather in the failure to recognize that just by so doing it has become an important and valuable factor in the evolution of the other arts. In short, if this only meant that photography was seeking to imitate painting or etching, then we would have just cause for condemning it; but if, on the other hand, it is showing us that painters have not yet wholly learned their business of painting—*i.e.*, that they still imitate photography—then the matter is otherwise. One thing at least is sure, that these photographs never made us feel the need of color to enhance

their beauty. If we turn to the exhibition itself and its exhibitors we find that "the father of artistic photography," as he so thoroughly deserves to be called, the late David Octavius Hill, was himself a painter and a member of the Royal Scottish Academy; and among the still comparatively lim-



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THE ARTIST'S UMBRELLA

BY HEINRICH KUHN

Buffalo Photographic Exhibition



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LOMBARDY PLOUGHING TEAM

BY J. CRAIG ANNAN

ited number of workers in this field today there are few, if there be any, who do not approach their work rather in the spirit of the artist than of the professional "art photographer" doing business under that name.

It may be questioned whether the work which

D. O. Hill accomplished more than sixty years ago will ever be surpassed in its own kind, and this young art is to be congratulated, therefore, on the possession already of a "classic" example by which to measure itself and to be measured. Hill's work has all the arresting qualities of a noble and dis-



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PROFESSOR HENGELER, BY FRANK EUGENE



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POMMERANIAN MOTIVE, BY HUGO HENNINGBERG

Buffalo Photographic Exhibition



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AFTER THE EARTHQUAKE, SAN FRANCISCO

BY ARNOLD GENTHE

tinguished presentation in whatsoever medium we find it—in balance, in construction, in a richness without luxury, as well as in a fine precision that is without stint; and despite the old-fashioned processes which were the only ones at his command, the beauty of his prints remains unsurpassed.

Yet all this is not to say that the art has not made great strides in advance. The variety and beauty of the subjects that have been successfully handled is truly astonishing. Problems of light and of construction, whether indoors or in the open, taken singly or together, and under favorable or under nominally unfavorable conditions—problems embracing, therefore, practically the whole range of pictorial art, save only the more purely imaginative and symbolic—have been attempted with amazing boldness and originality, and with that chief ingredient of success, reverence for the subject. Many old and some modern “masters” might be astonished to see themselves rivaled, when not surpassed, as it were in the living flesh. Subjects which one might otherwise have imagined could only be conceived by the brain and executed by the hand have been really found again in

practising it. Even where the same kind of subject had been treated, usually a quite different mode of approach and a different problem of art were presented. This was at once apparent, for instance, when comparing the fine portraiture of Frank Eugene with the melodramatic effects of Eduard Steichen or the “old-masterish” manner of Rose Clark, or the nudes of Clarence White with those of Le Bègue, Bruguière and others, and so on through still life, landscape and even genre. And this discovery was further enhanced by a difference, not only as between individuals, but



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THE CROWD

living objects and imprisoned by the lens.

But apart from the general high level in the technique of printing as well as in the pictorial qualities of the photographic prints in the International Exhibition, one of the most interesting discoveries was the unmistakable evidence that pictorial photography is capable of recording in a very marked manner the artistic temperament and character of the different individuals who are

BY ROBERT DEMACHY

also as between groups of individuals representing the different countries.

The work of the French and British groups, for example, though falling somewhat below the general level of the rest, as it seemed to me, was still marked by some of those national characteristics which we are accustomed to associate with the people of those countries; something of lightness and grace in the Frenchmen—Demachy, Le Bègue, Puyo; and in the Englishmen—Arbuthnot, Bennington, Johnston, Read, etc. (for we may except J. Craig Annan at the head of this group and A. Cochrane as Scotsmen, as well as the Welshman, George Davison)—more of dreaminess and sentiment: twilights and misty rivers, or the gloom of winter rather than its whiteness.

The Austro-German group, on the other hand—Kühn, Henneberg, Watzek (for DeMeyer with his fans and still life is rather in a class by himself: a Philip Conder of the lens)—with a more marked individuality of their own, still showed a common sympathy for a quite different type of landscape, one with big patterns.

The American group, finally—whether because photography as an art is more practised or better understood here, or because it contained the largest number of representatives—was by far the most versatile and in many senses the most brilliant. This group, moreover, has the distinction of having produced pictorial photography's second "classic" example, if I may say so, in Alfred Stieglitz, and its most interesting and greatest living artist in Clarence H. White, both of New York. If it be asked how I arrive at this notion, I would say that it is based on the opinion that art to be eminent must not only be individual, but must also be typical; must not only represent a notable species, but also in some sense the whole genus to which it belongs; and this Alfred Stieglitz by his astonishing everyday realism, and Clarence White by the breadth and beauty of his spiritual moods, both achieve.

I regret extremely that the scope of this article prevents me from doing more than mention by name here the interesting work also shown in the invitation section by A. L. Coburn, George Seeley, Annie Brigman, Joseph Keiley and Alice Boughton, and of Arnold Genthe, W. B. Post and many others in the open section of the exhibition. But, perhaps, the most interesting item of news in connection with the exhibition is the decision of the art committee of the Buffalo Fine Arts Academy to render permanent the good which it was felt that the exhibition had accomplished, by instituting a special cabinet of pictorial photography in connection with the gallery.

EARL STETSON CRAWFORD: AN APPRECIATION BY A. LENALIE

WHEN Poe, sad self-iconoclast and analyst, bared the skeleton of "The Raven" to the eyes of the reading public by imposing upon it his "Philosophy of Composition," as applied to the mechanical construction of this masterpiece, we were forced to gaze with fascinated horror upon the



Mortimer Delano, Esq.

AS IN 1812

BY EARL STETSON CRAWFORD



BLACK, GOLD AND GRAY

BY EARL STETSON CRAWFORD

unfolding of a necessity poem, with its requirements all neatly planned out as a problem of weights and measures—so much love, so much despair, a quantity of refrain to give the properly balanced effect . . . and a parrot for the voice!! (the raven eventually substituted by reason of its somber tone), perching on Pallas especially for the contrast of color—any white object, presumably, answering the purpose as well . . . and now, O shades of our lost illusions, we can never read this immortal poem again with that delightful sense of mystery and wonder which constituted its chief charm to most of us.

So let us not in approaching our men of genius seek to count their ink wells or the number of their chisel or brush strokes, these being too often used simply because some other artist, of more or less note, has done likewise; but, rather, let us give rein to a legitimate, happy desire to gain a certain intimate knowledge of those who have done creative work, in excess of that knowledge to be acquired from the examples of their craft that do but come

under our eyes incidentally. And, assuming that such order of work is the relevant expression of the artist's personality, a merely superficial connoting of his work in technical terms (to convey his degree of mechanical skill known as "technique"), is all inadequate; since, inversely, his personality is indicative of his type of creative work, and creator and created should be considered as a unit for their better understanding and appreciation.

Therefore, commenting from this viewpoint, Earl Stetson Crawford's art could not be other than it is, knowing his personality—poetic, intensely sensitive, sympathetic and, withal, direct, simple and broad in treatment, as a natural result of his temperament and training. He uses notes of color to create, in each canvas, an arrangement of form, line and tone that shall produce beauty and harmony, though he never uses absolutely pure

notes of color—as color—in anything. In all, one senses a great joy of production and an unswerving purpose, technique and medium being used merely as adjuncts to the result to be obtained, and, therefore, becoming unstereotyped and varied in their adaptation to each medium and subject.

Throughout Mr. Crawford's extensive range of work one distinctly realizes that his dominant art note is the decorative, with the utmost charm of color. "Surely," he maintains, "there is more loveliness in refined, true color than in streaks of crude pigment, even as a clear spring makes stronger appeal than a quagmire, and he who would produce a picture should give almost unlimited time to thought preparation before touching brush to canvas, as do the elect from the Land of the Chrysanthemum."

Reviewing his work as a whole, one finds no trace of morbid sensitiveness, nor, but rarely, is there the introduction of a conscious touch of imagery—in the more complex sense of symbolism; nevertheless, there are inspirational instances in which there



OVERMANTEL, "A ROMAN GARDEN"

BY EARL STETSON CRAWFORD

emanates from the canvas a sublimated, elusive suggestion of radiance, of such order as the etheric overtones of a stringed instrument that vibrate into silence and touch the borderland of infinity—there is such close alliance between sound and color.

In composition his theme is major, modulated and phrased along the entire gamut of sentiment and mood, infusing into it his vitality and cheer of sane outlook by the presence of the human element—all subordinated to the artistic development of the picture and rendered in a minor key as to tone quality.

Questioned as to his views concerning "style," the artist preferred to quote from a criticism of some Japanese art: "In this respect certain of these carved pieces were failures, for they were simply copies of nature and nothing more."

And as to "medium," although Mr. Crawford disclaims any special rank in the use of it—except as the experience of an incessant student weighs in the scale—his work shows equal facility in handling oil, water color, sanguine or pen-and-ink; all, alike, being the ready servants of his thought, consistent with his theory that medium must be considered only as a facile tool and that he, alone, who is able, aside from the methods employed to bring about results, to speak through his work in a tongue intelligible to kindred humans, in some tangible form of expression—either literature, painting, sculpture or music—has proven himself an artist in the truest

sense. Moreover, as he believes, in all painting the desired aim should be to convey a sense of beauty of arrangement, in which the model serves as an object through which to attain this desire, the resemblance to the sitter being projected on the canvas, not as a



SKETCH, MISS WINSTANLEY

BY F. S. CRAWFORD

photographic copy but as an abiding suggestion of the real presence of the person in the room in which the picture hangs—a composite, portraying not only the features but the character, personality and mind; and presenting, not a frozen image of one mood, but the many-faceted phases that unite to the making of the individuality of the subject; so that, as a presence within the room, the picture shall be quietly decorative and delicately unobtrusive, appealing to one's love of beauty rather than existing as a clamoring voice calling for attention and sought simply because of the unavoidable insistence of its call for recognition. With these broad conceptions and his sensitive manifestation of color, added to his intuitive sense of inherent character, Mr. Crawford, as a painter of portraits, is an original exponent of this form of his work, though his somewhat mystic and symbolic manner of treatment is one that is not readily accorded recognition by the pure realist and materialist.

As a portrait sitter to this artist the writer is entitled to speak as a "chiel takin' notes"—to the effect that this then youthful art student worked with such fervor and enthusiasm as to become oblivious of the sitter as a human entity; and so enamored was he of the elaboration of his composition as an artistic whole that time, place and model receded to the plane of the insignificant, as compared to the devel-



ACROSS THE CANAL, SLUIS

BY E. S. CRAWFORD



SKETCH, MISS RUTH ILY

BY E. S. CRAWFORD

opment of his thought portrayal—to the utter forgetfulness of the physical demands of said sitter, such as fatigue, hunger and time allotment of posing; and a rag and a hank of hair were mild expression of the value attached to the human sentient who comprised, for the artist, simply an art ideal—in the abstract.

In his early youth Mr. Crawford's ambition to become an architect resulted in his taking a full art course in Philadelphia, where he was born. Then, by the winning of some competitive prizes during this time and the recognition he there received for the talent shown in painting and decoration, he was deflected from this original ambition and went to Paris, where he studied under such masters as Bougoureau, Constant, Laurens, Chavannes and Whistler. Later on he traveled extensively through Europe, making a conscientious study of the works of the early men in Belgium, Germany and Italy—Van Eyck, Memling, Holbein, Botticelli, Lippi, Francia and Giorgione—this latter still proving the most apparent influence in his work of today, which has become so distinctive that no trace of servile imitation exists, though, at all times, the primitive, the Japanese, the Chavannes and Whist-

ler qualities are present, but well under restraint and subjective to his potent art ego—enhancing but not overruling his individuality.

It was in Rome that Mr. Crawford painted several of the most successful decorative subjects of his student days; notably a mantel triptych, which is a fine adjustment of parts, and a mellowed, glowing example of the fact that one may convey the impression of direct sunlight through correct values in color, as well as by the trick of broken pigments. He exhibited for the first time in the "Salon de la Société Nationale des Beaux-Arts," in 1899. Also, in Munich, a life-size portrait of himself, which is distinctly Whistlerian in tone and treatment.

Almost immediately upon returning to America he won a competitive mural decoration for the San Francisco Postoffice and Court House, consisting of six classic lunettes; and since then, during the last fifteen years, he has constantly developed and broadened along many branches of art, endeavoring to lend a charm to all surfaces in line and color, on wall, canvas and paper, being, perhaps, more widely known through his magazine illustrations, cover designs and advertising decorations than through his canvases and mural paintings—though these latter are many.

That each observer should be left to read his own emotion into the canvas before him, losing sight of the title by which it is known, and any supposed underlying meaning it might contain; that there should be no mission and no message to give forth, save the accepted definition of art, which is beauty—these are the convictions of Earl Stetson Crawford, whose re-definition of the accepted art tenet reads, "Art is love"—an elastic interpretation that lends itself to the appropriation of each individual in proportion to his own ideality, and forms a sort of spiritual algebraic equation of terms that we are wont to use in the ever-changing realm of the intangible. Let his own tenet be applied to his work as a test of his achievement—or failure—in the final résumé of his work.

IN THE GALLERIES

IN THE Knoedler Galleries, 355 Fifth Avenue, beginning March 6, will be an exhibition of paintings by Pierre Laurens, who is visiting this country to oversee the installation of a mural decoration done by his father, entitled, *The Surrender at Yorktown*.

At the Keppel Galleries, 4 East Thirty-ninth Street, has been shown an exhibition of etchings and dry points by D. Shaw MacLaughlan. An intro-



Courtesy M. Knoedler & Company

PORTRAIT

BY PIERRE LAURENS

duction is contributed to the catalogue prepared for this exhibition by Frederick Wedmore. For March there will be an exhibition of etchings by Charles Meryon.

At the Scott Thurber Galleries, 203 Michigan Boulevard, Chicago, beginning March 1, there will be shown a collection of paintings by Leonard Ochtman, also a collection of chalk drawings on brown paper by Kate F. Edwards. Beginning March 15 there will be shown a group of paintings by Lawrence Mazzanovich.

George Bellows and Mary Helen Carlisle have exhibited at the Madison Gallery, 305 Fifth Avenue.

William Macbeth, at 450 Fifth Avenue, extended his exhibition of thirty selected paintings to February 22. The artists represented included George DeForest Brush, Arthur B. Davies, Paul Dougherty, Albert L. Groll, Charles W. Hawthorne.

At the Montross Gallery, 550 Fifth Avenue, an exhibition of pictures by Hugo Ballin extends to February 28. A group of pictures by Childe Hassam was shown at this gallery from February 1 to 14.

At the Powell Galleries, 983 Sixth Avenue, an exhibition of paintings continues to March 9, including work by Paul Cornoyer, Orlando Rouland, Hobart Nichols and Frederick Mulhaupt.

THE TWELFTH ANNUAL EXHIBITION OF THE AMERICAN SOCIETY OF MINIATURE PAINTERS
BY ALICE T. SEARLE

"What is a miniature not a miniature?" seemed still to vex the minds of the majority of the contributors to this year's exhibition of the American Society of Miniature Painters at the Knoedler Galleries. The very people who should be able to answer the conundrum appeared profoundly ignorant or indifferent as to just how or why a miniature should differ from a portrait that is simply a painting done on a small scale. The result was a collection of pictures of very uneven merit, the average slightly stronger than last year, but giving the impression, on the whole, of rather a medley of diversified methods and manners, with no positive unity of aims or ideals.



ARTEMIDORA

BY LUCIA FAIRCHILD FULLER

One hundred and forty-three miniatures were displayed, only thirty-three of these being the work of members of the society. Outside exhibitors were very generously allowed the larger space. Among these were several interesting workers, disclosing clever craftsmanship and individuality of treatment. May Austin Claus, in an ambitious study of a child with a doll seated before a mirror, showed good composition and simplicity in handling the difficult problems involved. Ruth Brooks manifested exceptional technical ability in her study of the nude and the *Portrait of Mr. N.*, one of the few good men portraits noted. Sarah E. Cowan's *Italian Girl* had distinction and style, two rare qualities in a modern miniature, and Eda Nemoede, a Chicago painter, an all too infrequent exhibitor, sent a captivating young girl's head, full of sentiment and grace. Alice Marsh, Martha Baxter, Gray Price, Meta Steiniger, Viola Steele, Mary Tannahill, Harriet Draper, Lydia Longacre, Helen Durkee and others upheld the standard for sound execution and sincerity of purpose most encouragingly.

In the non-members' group undoubtedly much of the best work shown was the outcome of the influence of the new classes in miniature painting in the leading art schools of the country. The establishment of these classes has secured new respect for the art and given it a fundamental strength and stability which of late years it has sadly needed.

Much has been said as to the lack of character in the modern miniature. In that respect no fault could be found with the strong, broadly painted examples by Martha S. Baker. Her large composition, entitled *Springtime*, a nude child playing with chrysanthemums on the floor, showed the artist's ability to cope successfully with a difficult subject and also retain the fine properties of her material. Two small heads—*Master Gifford Ewing* and *Miss Marion Tooker*—painted against the pure ivory background, although less ambitious, were more representative of Miss Baker's gift for strong penetration of character and showed her individual technique.

A former pupil of Miss Baker's, Heloise Redfield, gave proof that she had imbibed something of her teacher's power of characterization but without her clever execution or good taste. Almost any one of her strikingly modern types of women subjects would have been more interesting if portrayed life size. The *Miss B. Herbert*, however, was an exception. The glowing flesh color in the well-modeled head, relieved against the browns of the furs and dress, and the carefully studied figure made it one of the most-convincing portrait miniatures in the room.

Lucia Fairchild Fuller's *Artemidora* evinced full appreciation of the beauty and purity of the material on which the miniaturist works. In this nude, a study of a woman's figure of classic beauty in an unusual pose, the delicacy and sensitiveness of line in the drawing was suggestive of an etching with a slight staining of color over the whole. The landscape background was especially beautiful in tone. In the portrait of Mrs. Pinchot, although the same fine points were noted in the flesh coloring and naturally posed figure, the opacity of the blue background did much to detract from an otherwise interesting picture.

William J. Baer, president of the society, showed one large ivory, a full-length female figure, entitled *Egeria*, painted in richer, heavier colors than is his custom, and four small portraits done in his usual masterly style. The likeness of Mrs. William Arrindell Shearson, in lavender and white lace, revealed Mr. Baer's skill in exquisite finish and delicacy of touch. Thomas R. Manley showed only two examples, both of children and excellent likenesses.

The patient searcher for a closer adherence to the traditional miniature would have found keen satisfaction in the work of Mabel R. Welch, who seemed to have happily combined the new and the old methods of painting with rewarding success. There



THE YELLOW SCARF

BY LAURA COOMBS HILLS

was an opalescent depth and beauty of color in each of her three exhibits, and especially in the *Mrs. Keith Evans*, a breadth of handling combined with exquisite finish which clearly disproved the theory that the two are incompatible. Maria J. Strean is another exponent of this union of the new with the old technique. Her *Miss Dunlap*, a charming auburn-haired subject in yellow gown, possessed the same fine qualities. Laura C. Hills invariably leavens the monotony of the annual exhibits with something unusual and supremely interesting. Miss Hills is never dull, but in the center one of her group of three large ovals, the portrait of *Miss Isobel da Costa Green*, she outshone her own past brilliancy. The subject, a brunette type of uncommon warmth of coloring, was painted in three-quarter figure and tightly draped in a scarf of scarlet chiffon, which revealed here and there the olive skin beneath. Besides being a technically extraordinary work the artist succeeded in presenting in it a convincing likeness of an interesting personality. The *Yellow Scarf* here reproduced was more in Miss Hills's former style. The yellow scheme was carried out throughout background, scarf and deep color note in the rose in the hair.

To revert to the leading conundrum, it is to be regretted that, for the sake of coherency and harmony in our current miniature exhibitions, there could not



MRS. WILLIAM ARRINDELL
SHEARSON

BY WILLIAM J.
BAER



MISS DUNLAP

BY MARIA J. STREAN

be a clearer understanding among the contributors of the proper definition of the term "miniature." In England at the time of the organization of what was probably the most important exhibition of miniatures ever held, that at South Kensington in 1865, the problem was finally decided by "admitting as miniatures all such works as were drawn to a small scale, with exception of porcelains." Today, especially in America, there is a much more restricted but no less definite classification of the art. The peculiar characteristics which specialize the miniature, those things which make it the product of a specific technique, would seem to be the things the discerning artist should first of all emphasize and perfect, as, for example, the material on which it is painted, unlike that used for any other painting, the mellow, exquisitely grained, polished sheets of ivory. The true miniature obviously should reveal and not disguise this beautiful surface quality. The choice of subject is a secondary matter, but important as one of the elusive elements which define the work closely. Unloveliness should not enter into it. For the student of the technique, studies of still life, animals and grotesque effects done on ivory are valuable, but these should not be catalogued in exhibitions as miniatures. But, preeminently, the thing which most clearly draws the line between the

miniature and the small painting is that indefinable thing called style. The instinctive correct drawing to scale, so that the question of size is never marked; the feeling for the decorative form, picturesqueness and the artist's own temperament expressed in the picture—all these things enter into it and yet it is none of them. The truly successful miniaturist must either be born with this sensibility or must so recognize it that its achievement becomes a chief aim.

It is deplorable that an art so perfected and dignified by Holbein, Isabey, Cosway, Cooper and Malbone should in this age have become so decadent! The modern miniature has not, until within the past fifteen years or so, commanded the respect or even the interest of the master-artist or the connoisseur. Photography is largely responsible for this, and the fact that the field has been overrun by the clever amateur who has catered to a cheap popularity. Some years ago Laura Hills, Lucia F. Fuller, Alice Beckington and a few others, all accomplished painters in the large, took up the work and began to show what fresh vision, originality and sincerity of purpose could do. They, with an ever-widening circle of followers, may today be called the "miniature secessionists," as they are not only reviving something of the rank and distinction of the courtly old art but are developing a vigorous new school, thus securing again for miniature painting a worthy place in American art. A. T. S.

A COLLECTION of works by the late Walter Shirlaw, N.A., will be on view in the galleries of the National Arts Club, New York, opening March 1. Mr. Shirlaw was born in Paisley, Scotland, in 1838, and died in Madrid, Spain, December 26, 1909. His father was an inventor, and maker of fine hand looms for weaving the Paisley shawls. When the son was three years of age his parents came to New York City. At the age of twelve he left the public school on his own responsibility and apprenticed himself to a bank-note engraving company. In 1870 he started for Paris. He found Paris under siege by the German army and turned toward Munich, where he remained several years under Wagner, Ramburgh and Kaulbach. On returning to America he settled in New York and became identified with the art of this country. He was a man catholic in mind and taste.

Mr. Shirlaw is represented at the Buffalo Fine Arts Academy, the Indianapolis Art Society, the City Art Museum of St. Louis, the Art Institute of Chicago, and elsewhere, notably in the Library of Congress, Washington, D. C.



Copyright by Fred Dana Marsh
ENGINEERING

BY FRED DANA MARSH

TWENTY-SIXTH ANNUAL EXHIBITION OF THE ARCHITECTURAL LEAGUE OF NEW YORK
BY H. W. FROHNE.

THE annual exhibition of architecture, painting and sculpture, which opened its doors to the public in the Fine Art Building in New York on January 29 and continued until February 18, was one of the best-conceived affairs of its kind within memory. Though there were among the large number of works on view fewer spectacular

pieces than of recent years, the showing, as a whole, was eminently satisfactory, both from a technical and a popular standpoint. To the closer observer it was evident that the past few years witnessed the conception and execution of a comparatively smaller number of works of magnitude, a reflection of the commercial setback of 1907, which affected building and the arts with its full force. What this year's League exhibition lacks in works of the first importance is, however, more than compensated by the noticeable elevation of standard in its every department. For several years it has been remarked



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ALDEN AND HARLOW, ARCHITECTS



BUNGALOW, WHITE BEAR LAKE, MINN.

REED AND STEM, ARCHITECTS

by critics of American architectural exhibitions that the influence of contemporary French work, brought back from Paris by American students of the fine arts, is beginning perceptibly to lessen and give way to a deeper and more serious view of the future in store for American art. Our painters and sculptors, although subjected perhaps equally to the same influence, have never come as completely under the foreign spell as have the architects. Yet American mural decoration and architectural sculpture, too, are showing an even stronger determination than before to approach domestic problems in a spirit of wholesome independence. Such a course implies no breaking with tradition, but, rather, the formation of a new one, based on a mature knowledge of the old and developed in the light of present-day life and progress in the United States. Neither does it signify, on the other hand, that American art in general is speedily destined to settle down to a comfortable conservatism. No country during the past two or three decades has been the scene of a greater number of daring and experimental efforts at national expression, and there is no reason for asserting that such will not continue to be the case in the future. At the same time it is extremely

doubtful that, with our more thorough knowledge and added experience, there will ever again be produced the large number of aberrations of architecture, painting and sculpture of which our formative period was guilty, or, for that matter, as many lifeless copies of irrelevant traditional inspiration. The extremes in American artistic thought are meeting on a common ground and our national art is already showing marked signs of being the gainer thereby. These sentiments apply particularly to the art of architecture. Painting and sculpture were quicker in arriving at a sane view of their future, but in their relation to architecture were hampered by its conflicting tendencies and the lack of a well-defined ideal. After the architect's work on a design is done it is the sympathetic work of the brush and the modeling tool which lends it final point and give it life, echoing and reflecting, in a measure, its highest aspirations. In order, therefore, that the expression may be one of purity and unity the architect must design with a well-defined architectural goal. For example, it avails little for the advancement of art to have a talented mural painter or decorative sculptor execute masterly works and intend them as parts of an architectural composition, of



HOUSE FOR W. BAYARD CUTTING, SUMMIT, N. J.

BENJAMIN V. WHITE, ARCHITECT

which the guiding thought makes their efforts palpably unsuitable supplements. The separate works may be of individually high merit, but they can never form parts of a harmonious whole. It is the purpose and, in a large measure, the achievement of such bodies as the Architectural League of New York to bring together the students and masters of the fine arts in sympathetic collaboration. It is they who, more than any other single influence, are responsible for fostering harmony of thought among artists, always encouraging one art to bear with and elevate the others for the common good. In such a frame of mind are the exhibitions of its members to be viewed by the technical eye.

The education of the public is, of course, equally their concern and their efforts in this direction are meeting with increasing success year by year, as the large lay-attendance at such representative exhibitions as those of the League in New York prove. To achieve this end the selection and arrangement of the exhibits is of greater importance than was formerly supposed. In mixed exhibitions of architecture, painting and sculpture the exhibits of the latter two arts have heretofore claimed whatever popular interest there was in art to the almost total exclusion of the more technical drawings of the archi-

tect, but such a revolution has been wrought in the architectural department of recent exhibitions that hardly a layman who is interested enough to spend an hour or two there fails to give a considerable part of that time to the architects' work. The impression seems, somehow, to have been driven home that all phases of the artists' work must be seen in order that a definite idea of the year's achievements may be gathered—a very important step toward a deeper interest. The highly personal character of domestic architecture and its attractive presentation by means of perspective drawings and photographs of the executed work is an aid in obtaining the layman's attention and holding it for the necessarily more technical matter, which it is not possible to popularize to the same extent. The hanging committee has availed itself fully of this expedient by devoting considerable space to suburban and country houses and landscape designs.

Among the more technical architectural works those of commanding dimensions are always sure to call forth their share of popular comment. Accordingly, Cass Gilbert's design for the Woolworth Building in New York, with its 750-foot tower, the highest structure in the world, excepting only the Eiffel Tower in Paris, excites interest as to how it



DETAIL, GARAGE
AND WATER TOWER

DONN BARBER
ARCHITECT

will compare artistically with its two nearest competitors for height, the Metropolitan and Singer towers. The Wall Street skyscraper now in course of erection for the Bankers' Trust Company from designs by Trowbridge & Livingston, a tower design, though hardly in the tower class for height, with only some thirty-odd stories, is represented by an excellent plaster model and promises to be a distinct addition to the commercial buildings of the metropolis. A virile conception of distinctive freshness of handling is Cram, Goodhue & Ferguson's Rice Institute at Houston, Texas. The daring use of color on its exterior promises great brilliancy in the execution.

In the section on decoration a number of allegorical mural panels for the court houses at Youngstown, Ohio, and Newark, N. J., by E. H. Blashfield, C. Y. Turner, Kenyon Cox and Howard Pyle are especially instructive in exemplifying how effectively and intimately the mural painter and decorator of today collaborates with the architect to produce that harmony of design which, unfortunately, though inevitably, some of our earlier attempts at decorative composition lack. William Laurel Harris exhibits a series of wood panels for a balustrade in the Paulist Church in New York which, for their handling, are unique.

Henry Reuter Dahl's sketch, *Commerce*, for a deco-

rative panel, giving a familiar scene along the lower North River water front in New York, has a distinct American twentieth-century flavor, with an unexpected conservatism of handling. The inspiration comes from home, the impression conveyed is strong and the work rings true. The same may be said, perhaps, to an even greater degree, of Fred Dana Marsh's panel, *Engineering, the art of organizing and directing men and of controlling the forces and materials of nature for the benefit of the human race*.

Important works of sculpture at the League this year were more numerous than those of decoration, so much so that it is not possible, within the compass of a few lines, to more than allude to a few among a great number of admirable compositions. A delightfully delicate relief is Charles Keck's panel for the University Club in New York. Karl Bitter's high relief of the late Dr. Angell, of the University of Michigan, is as distinctly an American product in its conception as is A. A. Weinman's Cassatt figure in the Pennsylvania Station in New York. A. Stirling Calder's spandrels in high relief for Throop Polytechnic Institute show the artist's admirable appreciation of the architect's design.



ALUMNI MEMORIAL HALL
UNIVERSITY OF MICHIGAN

DONALDSON AND MEIER
ARCHITECTS





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P AINTINGS AT THE PENNSYLVANIA ACADEMY OF THE FINE ARTS EXHIBITION

THERE were few types or manners of painting currently practised that did not find a representation in the exhibition just closed (March 26) in Philadelphia at the Academy, the one hundred and sixth of that institution. The exhibitions during our observation have maintained with a good deal of consistency a reputation for marking an index to what is going on. Such an attempt is always conditioned partly on what can be got together, and between these two elements of choice the line is drawn in the last analysis by a variable factor, what one is actually willing to show. Mr. Trask, to whose tact and executive enterprise the preliminary raking together for the Pennsylvania shows has been due for some years past, has shown himself ready to present a great deal to his grand jury. Yet he—or is it the jury?—might go further. In the recent exhibition there were 303 artists, mainly painters, of course, represented by 544 exhibits. Of the exhibitors 44 per cent. were accorded more than one exhibit, 80 had two each, 36 three each, 12 four each, 3 five each, 2 seven each. At the risk of being gently advised that we are harmlessly but hopelessly demented, we venture to suggest the policy of limiting the jury to a choice of one exhibit from each exhibitor. A master cannot, of course, be judged by one painting, but neither can the lesser men; and the exhibition, taken as a whole, approaches a representative character so nearly that it seems a pity not to widen the scope to the full extent that the gallery space will allow. This, it may be said, is letting down the bars. Let the experiment be tried; let the next season's jury be limited to such a choice, and we will wager this season's hat that the exhibition will be neither smaller in quantity nor inferior in quality and will take on an added significance.

On this point it might be noted that if the sculpture, which for all its interest is in these shows the

tail of the kite, were excepted the same result might be looked for. Of painters there were 239 exhibitors represented by 396 exhibits, and 39 per cent. of the painters had more than one canvas shown, 145 having one each, 62 two each, 27 three each, 3 four each, 1 five and 1 seven. In short, we hazard the guess that, on the basis of these figures, there may be some 157 painters for whom space could have been found on the walls, with profit to the acknowledged primacy of the annual Pennsylvania collection, and this without any general jail delivery or the institution of a chamber of horrors.

When it comes to horrors it is still true that one man's meat is another man's vegetarian diet. "Doth not a man's taste alter?" asked Benedick, without waiting for the answer, which was more obvious than the question. One of the first thoughts which address themselves to the visitor to such an exhibition is a mild sense of wonder that our tastes do move on so rapidly, and, perhaps, if the visitor be of a doubting mind, a mild apprehension, too, that they may never stop in their progress. The men who were the insurrectos a few years past, waging open war against constituted esthetic authority, now appear quite respectable and have become with some air of distinction members of a staid though virile fraternity. Where shall we be in a few years more? one asks, and shudders. But, perhaps, the disconsolate gentleman in the ballad had the right idea when he addressed the unpausing planet with the wise remark: "Never you mind, roll on." In a few years more we shall be half-way round the circle again, or more or less according to our undetermined orbit. The technique that seems to suggest at times a brute rage at the limitations of pictorial expression is not the last word, for no technique is that. It sets complacency at defiance and liberates a certain amount of vigor. It throws some conventions into the melting pot. They will not be allowed to stay there. Presently they will be poured out white hot into new molds, cool off and take on a certain air of permanence until they throw some



THE POLO GAME
BY GEORGE BELLOW'S



ROAD BREAKING
BY ROCKWELL KENT



DUCKS IN MARSH
BY JOSEPH T. PEARSON, JR.



EARLY MORNING, BOULOGNE HARBOR
BY W. ELMER SCHOFIELD

The Pennsylvania Academy Exhibition



PORTRAIT

BY ADELAIDE COLE CHASE

later idol smasher into an energizing fury of impatience. And then into the melting pot once more.

If it is at all safe to trust the promptings to generalization, one of the too easily formed and too often the most irresponsible of mental habits, a survey of the walls of this annual exhibition suggests that those painters who belong to the latest burst of novelty in vision and intent, or at least the latest here definitely represented, display a marked respect for design. Here and there in their work they may seem to scorn form altogether for suggestion. Their delights in color may betray at times that feeling traditionally held by ogres toward babies. But take the picture in at one full glance and it shows the balance or the asymmetrical premeditation that never falls out by accident or results offhand.

This is, perhaps, only to stumble upon the fact that the art which is at the same time novel and notable differs mainly by the intensification of those old qualities which it chooses to emphasize. Superficially we are likely to observe it the other way round and note its differences by the old qualities

which it chooses to slight. Any such art is not in equilibrium, because when the determination consciously to slight certain fundamental qualities in behalf of others begins to relax, when, for instance, an outwardly slipshod handling of detail ceases to show the evanescent virtue of novelty, the neglected quality inevitably reasserts itself. The innate dexterity of the painter's hand is found continually overmastering the painter's theory and propaganda, and there is hardly any definite period in positive technical development in which we do not see one dexterity or another running away with him, kidnapping him and holding him for ransom. For some reason not readily apparent we do not seem as ready to recognize this situation in respect to painting as in respect to other arts. If we turn to music, for example, we must confess that the observant critic or the curious searcher of esthetic sanctions is inclined to be more open minded or at least less devoted to wager by battle. Yet to visit an exhibition such as this of a hundred diversities is to realize that expression in paint is, after all, no babel, but one tongue, and that whether the speakers are voluble, assertive, caustic, sententious, passionate, empty-headed, mumbling or blessed with the voice of angels, yet all speak one language.

THE annual exhibition of the National Academy of Design, New York, closes April 16.



Lent by the University of Pennsylvania

PORTRAIT OF DR. LOUIS STARR

BY JOSEPH DE CAMP



CARTHEU BEACH

BY PAUL DOUGHERTY



THE HARBOR IN WINTER

BY JONAS LIE



SKATING, CENTRAL PARK LAKE

BY ERNEST LAWSON



THE HEMLOCKS

BY EDWARD W. REDFIELD

THE DRAWINGS AND STUDIES
OF GEORGE BELCHER. BY
J. B. MANSON.

THE career of a black-and-white artist is not the most enviable one. In the first place his work is generally known to the public only through the medium of press reproduction, which is a process, for the most part, destructive of the fair bloom of really fine work, resulting too often in the production of something in the nature of a travesty of the original drawing. This, of course, applies chiefly to work of genuine artistic quality, work which possesses other merits and qualities than those of mere accuracy of draughtsmanship. Ordinary drawings made expressly for reproduction may submit to processes without such entailing extraordinary or important sacrifices, but work such as that of George Belcher, which is of a subtlety and a delicacy quite remarkable, almost invariably loses in reproduction to a degree which ends in the production of a work bearing but a remote relationship to the subtle qualities of the original. Modern improvements in process work lay the artist, in these days, less at the mercy of the reproducer than formerly, and George Belcher has, indeed, less to complain of than had so great an artist as Charles Keene, whose work so suffered in this way that the full flower of its exquisite beauty remained practically unknown. A sight of Keene's original drawings must come as something of a revelation to one who has known his work only through reproductions in various periodicals and books; and so, to a less degree, is the case with George Belcher. Moreover—and this is typical of the incompleteness of our native comprehension of what constitutes a work of art—drawing which finds its *raison d'être* in the expression of humorous character is not considered by the populace as having any real connection with art.

To the lay mind, the phrase "a fine artist" calls up visions of huge canvases, paintings of historical pageants, sentimental episodes or religious ecstasies. That the phrase may be less vulgarly interpreted is, however, beginning to be more generally recognised, although the idea that an artist may draw inspiration from the ranks of people not usually associated with beauty or refinement is still a strange one to many people, notwithstanding the now general appreciation of the work of Daumier, Phil May, and other artists.

"To the select few," says Mr. George Moore, "the great artist is he who is most racy of his native soil; he who has most persistently cultivated his talent in one direction only . . . he who has lived upon himself the most avidly."

Such a description, incomplete though it be, is peculiarly applicable to George Belcher. His appreciation of, and sympathy for, character, especially for what is most humanly humorous in character, directed his attention from the outset to the middle and lower classes, the only departments of contemporary life wherein original character may still be studied in native and spontaneous *naïveté*.

The possession of definite faculties and the gift of particular sympathies must, psychologically, govern an artist's choice of subject. Inevitably he must grope about until he finds



STUDY: "A LONDON 'CABBY'." BY GEORGE BELCHER

Drawings and Studies of George Belcher

that particular province which can afford him opportunities for completest self-expression. Occasionally an artist only discovers his particular *métier* somewhat late in his career, and often only after restlessly working in many other directions. This may account for the variety of manners and frequent change of class of subject noticeable in the work of many artists. In this respect George Belcher was fortunate, for at the beginning he was led instinctively in the direction in which he has since found himself so happily at home.

Unlike much work of a more ambitious nature (certainly with more pretensions), which assumes the name of art, George Belcher's work possesses a distinct and direct relationship to life—to contemporary life. He absorbs the qualities that are most vital and characteristic in the provinces of life to which he is particularly drawn, and recreates them in a concrete and enhanced form.

The manners of the people, their native wit, their follies and foibles, their insuperable and often heroic humour are expressed vividly in his drawings. Taken as a whole his work is an epitome of middle and lower-class life of to-day. He is never content with a rendering of superficial characteristics and passing fashions; he goes deeper and intuitively lays bare the fundamentals and bed-rock of human nature. Neither is his work concerned with special character; there is nothing "precious" in it; it is modern, national, human. The classes of people he depicts are genuine, natural, spontaneous, racy; they have acquired no veneer of ultra-civilisation; they are rough diamonds displaying many facets of genuine national character with a hint of unpolished brilliancy. Nor do they ever appear to have been specially posed; they are unconcerned with anything outside of themselves and their particular affairs; quite unselfconscious, they have the air of being caught in the act. His people are individual as well as so distinctly typical.

Who has not met his cabbies with their caustic cockney wit, his dirty and often gin-drinking old women, his slatternly landladies and seedy poets? We have seen them all, *en passant*, but they have never appeared so vividly real until we met them in Belcher's drawings.

It is an aim of high art, this selecting of the most elemental facts and feelings of life, and presenting them in a definite concen-

trated form—a form that possesses intrinsic beauty of delicate and subtle drawing. There is nothing cynical about his work. He is, perhaps, too robust and of too intuitive a cast of mind to depict so one-sided a view of life as is compatible with mere cynicism.

Humour is, of course, the saving grace of his people. He presents them always in a favourable light, though without idealisation; at least he emphasises their qualities of humanity and humour, which are always tolerable and usually pleasing, if not always very worthy. They are for the most part, the unfortunates of this earth; but they display, almost invariably, an indomit-



STUDY

BY GEORGE BELCHER



STUDY BY GEORGE BELCHER

Drawings and Studies of George Belcher

able pluck in finding humour in most situations of life. There is a cheerful humanity and feeling of fellowship at the bottom of their relationship with one another. They are most gloriously optimistic. Like Douglas Jerrold's vagabond, they are "the arabesque of life."

George Belcher's drawings are never mere illustrations to humorous tales; their humour is intrinsic; it is part of the essential character of his people. His work exists entirely on its own basis and tells its own story—a story in which humour and pathos are irresistibly commingled. This is out of the usual order, for most drawings of humorous intent are called into being for the express and only purpose of illustrating a preconceived joke or story, and have no life apart from it.

That George Belcher does not depend for success on any particular type of character is amply proved by his realisations of the lively and vivacious French fishermen of Etaples. These are fully as vivid and characteristic as are his essays in English bourgeois life. It may be said that he depicts, or has the power of depicting, abstract character whenever or wherever he meets it—in a London lodging-house, in the studio, in the purlieus of Chelsea, or on the quay-side of a Normandy fishing-village. His most notable possession, apart from his gifts of expression, is his quite profound insight into human nature. He discards the trivial and lays bare what is most significant and essential; hence his characters appear so much more forcible and vivid in his work than in real life. He simplifies the character of his people, he constantly insists on their vital characteristics only, that one realises them with something of that consciousness of inevitability that one experiences in contemplation of the activity of natural forces. In this power of realisation of complete, definite and racial character he sometimes reminds one of Balzac. I have felt on occasion similar emotions on regarding certain of his drawings as I have experienced on making the acquaintance of a creation of the great French novelist. The infinite suggestiveness, the knowledge of latent possibilities, the feeling that his characters are quite inevitable, is quite Balzacian.

In the early days of his career George Belcher does not appear to have experienced the difficulties which so many artists encounter. His work, besides being first-class, was of the kind for which there was a more or less ready market. For some six years he has drawn for "The Tatler," the distinguished editor of that

paper having had the acumen to seize an early opportunity of securing his services.

I suppose that to some extent a comparison is inevitable between his work and that of Phil May. This is chiefly because both drew inspiration from the same source. But their execution is entirely different, and if Phil May's line may appear to be finer, George Belcher's grasp of, and insight into, character is far subtler and more profound than that of his illustrious compeer.

It is rather surprising that Belcher's work is only seen occasionally in the pages of "Punch." In its way a national institution, "Punch" should surely have on its staff the best black-and-white artists in the country, and George Belcher's claim to being one of the finest of these is surely indisputable.



Etaples 1910

STUDY AT ETAPLES

Geo Belcher

BY GEORGE BELCHER

Drawings and Studies of George Belcher

He has never striven after originality; the desire to be clever at all costs, so characteristic of modern art, has not touched him. He has been content to produce simply from the resources of his own mind without regard to the tendency of the times or the practice of the outside world; consequently he has given us work which is thoroughly the expression of his own feeling, the result of his observation, and which inimitably bears the impress of his own personality.

In the execution of his work he has always used charcoal. He seems to have kept always a clear, consistent ideal before him, and his aim in execution, as in conception, has been to delete the superfluous and to constantly simplify, to "go for" only those things that really matter. Experience has confirmed his opinion that charcoal—most responsive and sympathetic of mediums—is most suitable for rendering the subtlety and delicacy which he finds in his models and for expressing those fine shades and precise touches of emphatic form which are so characteristic of his drawings.

The great suggestiveness of the medium, too, he knows how to value for the indication of the backgrounds to his drawings. Another distinctive feature of his drawing is the many painter-like qualities it embodies. Such delicate apprehension of values and subtlety of tone are qualities not often met nor associated with black-and-white art. He has resisted many suggestions that he should abandon the more personal medium of charcoal in favour of pen-and-ink. Very rightly, although at some sacrifice, he has remained faithful to the medium for which he has most feeling.

In some of his drawings finished for reproduction, one is occasionally conscious of a feeling of restraint in the draughtsmanship, due doubtless to some slight feeling of imposed limitations, inevitable, I imagine, in the execution of work for special and definite purposes. In this respect many of his studies are finer. They have a freedom, a sketchiness, which is never loose in the sense of incorrect drawing and which possesses irresistible charm. His drawing at its best—and it always maintains a high level—has a classical precision and simplicity. It is possible that he might obtain a finer line with pencil work, but it would be at a sacrifice of other qualities. There is no medium which combines the peculiar properties of all mediums, and, after all, charcoal is, *par*

excellence, his medium. All his figures are the result of thorough and detailed study. The clothes which drape them are their own, and full of character and personality.

He is particularly happy in his treatment of backgrounds, which he keeps definite yet atmospheric and also unobtrusive. Every artist who has striven for simplicity and the reduction of drawing to essentials knows the difficulty of managing a background, and how often the force of a figure may be reduced in value through over-emphasis or misplacement of background detail. The *mise en scène*, so to speak, of Belcher's drawings is always the result of actual study.

The public knows his work chiefly through reproductions to which some joke is attached. These, however, by no means represent his best



STUDY

BY GEORGE BELCHER



STUDY BY GEORGE BELCHER

Domestic and Foreign of George Bellows

The art world would not have been so quick to recognize the value of the work of George Bellows, had it not been for the fact that he was a man of letters. He was a man of letters, and his letters were a record of his life, and his life was a record of his art. He was a man of letters, and his letters were a record of his life, and his life was a record of his art.

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The picture is a study of the result of actual study. The picture is a study of the result of actual study. The picture is a study of the result of actual study.



George Bellows, "The Girl with the Hat," 1881.



STUDY BY GEORGE BELCHER.



STUDY BY GEORGE BELCHER.

Drawings and Studies of George Belcher



STUDY BY GEORGE BELCHER

work, and some of the studies here reproduced are quite masterpieces of character expression. Many of his drawings are greatly enhanced in charm by being tinted discreetly and with taste.

The studies illustrating this article are mostly published for the first time, so have the good fortune to be now reproduced in the practically perfect manner usually associated with THE STUDIO reproductions.

Belcher's work has become more widely known, and in a more direct way, through his exhibitions at the Leicester Galleries, of which the one which has been held there during the past few weeks was the second. It is not generally known that he is an accomplished painter in oils. His work in this medium is on classical lines, and his latest portrait, which

was recently on view at the Grafton Galleries, has some of the qualities and much of the feeling of a Vandyck. His painting has a delicacy of finish and surface (which, however, entails no sacrifice of strength) somewhat rare in these days, as it is a quality despised of modern art, although a characteristic of most work that has stood the test of time. He has a fondness for paint for its own sake, and in his hands it acquires a quality rare and pleasing.

Finally, it may be said that George Belcher is an artist who is content to labour in the simple medium of which he is a master, and whose achievements are as great, in their way, as any obtained with more elaborate and more pretentious materials. His work surely demonstrates conclusively that quality of art is not dependent on mediums and subjects. J. B. M.



STUDY BY GEORGE BELCHER



STUDY BY GEORGE BELCHER

Japanese Art and Artists of To-Day.—V. Metal-Work

JAPANESE ART AND ARTISTS OF TO-DAY.—V. METAL - WORK* BY PROF. JIRO HARADA.

JAPANESE artists in metal pride themselves on the fact that their art is in the truest sense a native product; for whilst almost all other branches of Japanese art were originally imported, mainly from China, the art in metal work is exclusively Japanese. It can, therefore, be said to be a genuine product of the creative genius of the nation, whose capability in imitation and assimilation has already been fully recognised throughout the world. Then it is not only a native art, but unique, having qualities not easily copied by other people. As Japanese painting possesses characteristics and aspects not to be found in other pictorial art, so their metal work, with its varying styles of carving and diverse methods of inlaying different alloys, devised after years of experiment, reveals tone and character not to be found in the similar creations of other countries. It is thoroughly Japanese, easily maintaining its position against the encroachment of Western influence.

This branch of art reached its highest development in connection with swords and armour. Perhaps none but those who are thoroughly familiar with the innermost character of our people can fully realise what an important rôle the sword has played in Japanese life. The sword was considered to be the soul of the Samurai. Many beautiful stories are told concerning the incredible care taken in its manufacture by the artists of old. They even went to the extent of purifying themselves by cold baths on wintry mornings and robing themselves in a dress of pure white, after the fashion of Shinto priests, before commencing work. They began their task with a prayer after sprinkling some salt upon the forge to sanctify it, and whilst at work they held a sheet of folded white paper in their mouths, lest the sacred object should be defiled even by being breathed upon.

The utmost respect was paid to the sword not only during its creation but also when in use. In this connection the writer cannot help recalling an incident that occurred on a New Year's Day when he was a mere boy. Accom-

panied by a young man who was then serving his three years in the army, he went to pay his respects to a sergeant. After the usual ceremonious greetings, we sat down, and saké cups were exchanged several times between host and guests.

"I will show you to-day something grand—my precious treasure," said the sergeant, who then retired into another room.

Presently he returned with a long sword, sat down before us, carefully untied the cord, took off the embroidered silken bag, and handed the sword to his guest, holding it in both hands. The latter received the weapon, and examined closely the exquisite workmanship on the sheath and hilt—inlaid with gold, silver and ivory. Light sparkled in the eyes of our host, who tightened his lips. But his guest proceeded to unsheath the sword, completely absorbed in admiration. Then the sergeant clenched his fists tight in furious anger. However, not noticing this, the man unsheathed the whole blade, muttering, "This is grand!"

"What an insult!" exclaimed the officer in guttural explosives.

"How so, sir?" replied the other, looking up and staring his host in the face, apparently at a loss to understand him.

But the innocent look of the offender seemed to treble the anger of his host, who said, "It is more than I can bear. You may keep the sword, but I call upon you to defend your life with it. I will with mine." He then fetched a sword and challenged his guest.

"Come out, sir," demanded the host, pointing his flaming weapon towards the garden. Thereupon the man jumped to his feet with drawn sword. It was only after a tactful intercession on the part of the ladies who appeared upon the scene that a duel was averted.

The writer's father subsequently explained that when such a sword is presented for inspection, according to the old custom it is the rule to hold a folded paper between one's lips and receive the weapon in both hands; also that the sword should only be held above the level of one's mouth, so that no impure breath should soil it; and that the sheath and hilt should be examined first. Then if one wished to inspect the blade the weapon ought to be so handled that the sharp edge of the sword should never be turned towards the host.

Although this incident is, perhaps, a somewhat extreme case of its kind, owing to the sergeant being very old-fashioned, and to his

* In spite of his announcement in the November number of THE STUDIO, in the article on Wood and Ivory Carving, the writer regrets that this subject has not been dealt with by an abler critic.

Japanese Art and Artists of To-Day.—V. Metal-Work

guest being an aggressive sort of man who paid but little respect to old traditions, it will be sufficient to show the high degree of reverence paid to this weapon. It was but natural that an object of this character should develop an art imbued with the highest of ideals. An examination, with this in view, of the workmanship on the *tsuba* (sword hilt) will reveal the high artistic attainment and creative genius of these artists in metal; and even modern productions, in which the ancient art has been applied, will be found to possess high qualities of workmanship. Most of our eminent artists in metal belong to families that have been engaged for generations past in work connected with weapons or armour.

We give below an interesting account of this art from the lips of Professor Unno Yoshimori (Bisei), of the Tokyo School of Fine Art, whose own work we shall deal with later:—

“European appreciation of present-day

Japanese metal-work is not of the highest for some reason or other. This, I am satisfied, is not due to a low standard of workmanship. Upon careful study of similar work in the West, I am quite convinced that in this particular branch of art we Japanese have many points in our favour. The skill and expert knowledge attained by some of our present artists in metal are the results of infinite patience and the widely varied experience of centuries.

“Japanese metal-work made remarkable progress during the period when swords, bows and arrows were the weapons chiefly used in Japan. Sword hilts and sword guards especially were richly ornamented with metal-work engraved and damascened with gold. Some of the finest examples are to be found among the works of the middle Ashikaga régime (1338–1573), a climax being reached in the Toyotomi (1583–1603), and also in the Tokugawa (1630–1867)



PAIR OF INLAID SILVER VASES

BY UNNO SHŌMIN

Japanese Art and Artists of To-Day.—V. Metal-Work



SILVER VASES WITH ENGRAVED DECORATION BY UNNO SHŌMIN

the desired colour combination. The principal ones among them are gold, silver, copper, brass, iron, *shibu-ichi* and *shakudō*. There are no less than seventy different alloys for bronze, of which about thirty are more or less commonly used in Japan at the present time. *Shibu-ichi* is composed of copper and silver in varying proportions, so as to get the desired shade. In order to make a darker *shibu-ichi* called *kuro-shibu-ichi*, to three or four parts of silver ten of *shakudō* are used. *Shakudō* is obtained by combining one hundred parts of copper with from three to six of gold according to the shade required. To get a violet *shakudō*, sulphate of copper, salt and water are used."

periods. Two centuries after firearms were imported from Europe, the decorative work on armour and arms began to decline, while articles requiring artistic metal-work for decorative purposes increased to a considerable extent.

"There are five distinct methods of decoration in métal, namely (1) *katakiri-bori*, a method of engraving with chisel-like tools, the chief aim of it being to reproduce the movement and qualities of the brush-work found in Japanese paintings; (2) *hira-zōgwan*, in which different metals are inlaid to obtain different colour effects; (3) *taka-zōgwan*, in which a somewhat similar method to *hira-zōgwan* is used, the difference being that here the inlay is in relief; (4) *uki-bori*, which means chasing; (5) *kiri-hame*, which literally means 'cut inlaid,' the inlaid material being inserted into holes cut through the foundation so that the same design is shown on both sides of the work.

"Different alloys are used for this work chiefly to obtain

Before referring to individual artists and their works, it should be noted that there existed in



SILVER VASES

BY UNNO BISEI

Japanese Art and Artists of To-Day.—V. Metal-Work

Japan until quite recently three distinct groups of artists in metal-work, each possessing a distinct character. One was what might be termed the Kyoto style,⁹ which was for generations the characteristic note of the distinguished Goto family, who were succeeded by Kanō Natsuo, and are now represented by such artists as Nomura Katsumori, Tsukada Shūkyō, Kagawa Katsuhiro and Nakazato Morinaga. Kyoto having been the capital of Japan for more than ten centuries, it is but natural that the style found in the works of its artists possessed qualities that appealed to the nobles of the Court. Their style emphasized grace in form, elegance in design, and refinement in the finished production. When the Court removed to Tokyo, most of the leading artists also migrated thither.

The second style was founded by the artists of Tokyo at the time when the Shogun resided in that city. Their work was not confined to swords and armour ornaments for the Samurai, but extended to the manufacture of metal articles demanded by the wealthy. The style was gay and determined by fashion. This group may be said to be now represented by such artists as Toyokawa Mitsunaga, Okada Setsuga, Itō Katsumi and Ikeda Minkoku.

The third group is known as the Mito school. The art of metal-work made wonderful progress at Mito, an old city some seventy miles north of Tokyo. Here extraordinary measures were taken by the feudal lord, Tokugawa Mitsukuni, in the way of encouraging different arts, in consequence of which Mito became a centre for artists and art craftsmen who developed a style of their own. This is characterized by strength and solidity rather than by grace and elegance. There are many to-day in Tokyo

occupying prominent places who are of the Mito school, as, for instance, Unno Shōmin, Bisei, Kawakami Toshikatsu, Koizumi Katsuchika and Mukai Katsuyuki.

We will now proceed to give a brief account of a few of the artists who are at the present time actively engaged in the production of artistic metal-work.

Unno Shōmin learnt his art in metal from Unno Yoshimori, and later from Hagiya Katsuhira in Mito. When the custom of wearing two swords by the Samurai was abolished, he came to Tokyo determined to get his living as a musician, and shortly after his arrival he had occasion to see at the Imperial Palace an ancient dance called Ranryowō, in which a famous general of that name, who used to appear on the battlefield with a gold mask in order to hide his face (which he thought was too handsome to give the stern commands required), was represented. Shōmin was deeply



INLAID SILVER VASES

BY TOYOKAWA MITSUNAGA

Japanese Art and Artists of To-Day.—V. Metal-Work



SILVER VASE

BY TSUKADA SHŪKYŌ

impressed by this dance, and his artistic nature urged him to represent the strange masked figure in metal. After great patience he finished this arduous task, and exhibited the work at the second National Exhibition of Japan in 1881. It was bought by the Department of the Imperial Household, and was undoubtedly the work which made his name famous and induced him to devote his life to metal-work.

It was at this time that the Tokyo Fine Art School was organised, and Kano Natsuo of Kyoto was appointed to look after the department of metal-engraving. Shortly he was superseded by Shōmin, who has done much towards the furtherance of this art in the School.

Shōmin was made a Court artist, and is one of the very few who hold this honoured position. How he excels in the most delicate technique can be seen in the two pairs of vases illustrated (pp. 96, 97). In the first pair the delicate finish of the waves compels admiration. The other pair are of hammered silver, one being adorned with a tiger and the other with two Chinese figures from the famous story of Kwanzan Juttoku. It was Shōmin's greatest effort to portray the spirit and the most salient points of the subject with the fewest possible strokes, endeavouring to emphasize by these means

the beauty of the brush-work of the original painting.

A careful examination of Shōmin's work at large shows that he is not only capable of subjects expressive of strength and power, such as in the portrayal of giants and surging waves, but that he also excels in the reproduction of flowers and birds, where the most delicate work is demanded. We have a number of artists who excel in one of these extremes, but it is exceedingly rare to find any one who shows equal greatness in both. Some of Shōmin's friends claim that the superiority of his workmanship in design and feeling, in technique and in expression, is greatly aided by his special gift for music. Whether that be so or not he is acknowledged by all competent judges to hold the highest position among Japanese artists in metal at the present day.

Unno Bisei is called Bisei for short, but his true name is Yoshimori, after



SILVER VASE

BY ŌSHIMA JOUN

Japanese Art and Artists of To-Day.—I. Metal-Work

his famous grandfather, who executed excellent works in metal. Although a son of Moritoshi (Yoshimori had only daughters), Bisei had to keep up that branch of the family. That explains why he is sometimes called Yoshimori the Second.

When Bisei began work, the period was what may be termed a transitional one, and he thought it absolutely essential to study old

partment of the Imperial Household. The sole purpose he had in the creation was to show the beauty of the form and the grace in the subtle lines of the figure. What caused a great deal of comment among the artists concerning this piece of work was that Bisei had a cast made of that part of the figure where the outlines were the most difficult, thus diverging from the long-established custom of hammering the figure into shape, however difficult that might be. To him the hammering or casting only meant a difference in technique, and not in the artistic merit of the object. It has always been the custom among the Japanese artists, and still is to a great extent, to attach greater importance to things that have been accomplished by means and methods of great difficulty without regard to the effect, and it therefore became a problem at that time whether for the attainment of the end the method might be sacrificed. Labour-saving as it was, the process of casting was not an easy art, as it had to be done in such a way that the metal could afterwards be chiselled and still look the same



SILVER INCENSE BURNER

BY ŌSHIMA JOUN

things in order that he might improve his products. With this idea he went to Nara, the ancient capital of Japan, where the oldest temples and ancient treasures are to be found. Here he studied for nearly three years, tracing the development of old art in Japan and satisfying himself as to the source whence each great master derived his inspiration. Feeling the necessity of acquiring the art of painting, he worked very hard in Kyoto to master different styles, especially those of the Kanō, Kōrin, and Shijō schools. Realising also the great influence which natural beauty was exerting upon Japanese art, he travelled extensively about the country acquiring new conceptions for his artistic reproductions. Then when clay modelling was introduced along with oil painting into the curriculum of the Kōbu Diagaku, Bisei was the first to adopt the new method, which involved a great saving of labour and waste.

The object which first gained Bisei fame as an artist in metal was a silver figure of Yabusame, which, when exhibited some twenty years ago in Tokyo, was awarded the highest prize, being afterwards purchased by the De-



BRONZE VASE

BY HIRANO RICHIEI

Japanese Art and Artists of To-Day.—V. Metal-Work

as metal which had been worked upon by hammering. Bisei had to overcome many difficulties in perfecting the method of casting in order that the metal might be fit to be worked upon with the chisel. Many artists began to follow his method wherever the extreme difficulty of hammering could be avoided; and the new style has proved to be of great value in the development of this art in Japan.



RABBITS IN HAMMERED IRON
BY YAMADA MUNEYOSHI (CHŌZABURŌ)

After he became connected with the Tokyo Fine Art School, where he taught modelling and also metal work, Bisei visited Paris in connection with the Exhibition of 1900. There he studied painting and carving, and learned the art of making medals in relief. He was the first Japanese to acquire this last-mentioned art, and all our exhibition medals, from Osaka onwards, have been designed and made by him.

Among his works in precious metals may be mentioned a pair of silver vases, now the property of the Department of the Imperial Household. The exquisite work of the pine needles and bamboos, and the delicacy of the snow on the branches, can be admired even from the illustration (p. 97).

Toyokawa Mitsunaga is noted for very minute detail in his work. Partly on account of this he is extremely short-sighted, though there are many excellent examples of very delicate work turned out by this skilled artist, who holds a prominent place in the Nihon Kinkokyokai, the Metal Work Association of Japan.

Tsukada Shūkyō was Natsuo's *monjin*, or pupil. The silver vase of his reproduced on p. 99 serves as an excellent example of his work in using different metals to bring out the colours. He is especially skilled in workman-

ship of this kind, and in flowers. From the style of his work it will be seen that he has taken lessons in painting from that great master, Shibata Zeshin.

Ōshima Joun is especially famous for his skill in casting small things, but noted also for his reproductions of carp, as shown in the silver vase reproduced (p. 99). The silver vase just named, and the silver incense-burner illustrated opposite, may be taken as examples of his work. He follows the old method of working, discarding the use of clay or wax in modelling. He has been a teacher of casting at the Fine Art School of Tokyo.

Hirano Kichibei of Kyoto is noted for the production of bronze work of a style bearing a striking resemblance to the colouring and texture of Chinese porcelain. Some of his bronzes have on them carving which is difficult to distinguish from work on stone, as, for example, the vase shown opposite.

Yamada Muneyoshi (Chōzaburō) is



IRON FLOWER VASE
BY YAMADA MUNEYOSHI (CHŌZABURŌ)

Japanese Art and Artists of To-Day.—I'. Metal-Work

regarded by many as the greatest artist in hammered iron work that Japan has seen in recent times. He belongs to a family of artists who



IRON VASE. BY YAMADA MUNEYOSHI (CHŌZABURŌ)

jecture the amount of work involved and patience required. Often the work may be almost finished, when a faulty stroke of the hammer spoils it, for most of these pieces are as thin as paper. If such a mistake occurs there is no remedy for it: the aid of electricity cannot be called in to repair the damage, as it can in the case of other metals, and the artist has to throw aside the piece and begin anew from another block of iron. One of the most marvellous pieces of work ever achieved in hammered iron was a pair of lions couchant shown at the Japan-British Exhibition last summer. Think of a lump of iron being hammered into a figure over four feet in height but almost as thin as ordinary paper!

Katori Hotsuma is one of the graduates of the Tokyo School of Fine Art, where he afterwards lectured on the history of metal work. He is one of the prominent members of the Chōkōkyōkai, and has been most earnest in perfecting his art in his own foundry. It has been one of his principal aims to give to his products qualities of refinement derived from

were engaged in making helmets and other pieces of armour, the present artist being Muneyoshi the Ninth. Since the demand for that kind of work has ceased, however, he has applied his skill to a new branch of art. Painsstaking to the extreme, he is always eager to improve his work. He seems to be aware of his weakness in forms, as he often goes to Tokyo, when an object is partly finished, to benefit by the criticisms of other artists. Extreme patience and perseverance are prime requisites for the work this artist produces. We have, in our illustrations, examples of his hammered work, and here it may be stated that he takes especial interest in different kinds of animals. When we consider that these, and, indeed, all the figures he produces with their intricate detail, are the result of long and arduous hammering from one piece of iron, we can con-



"FARMER'S WIFE AT LUNCH" (BRONZE)

BY UDAGAWA KAZUO

Japanese Art and Artists of To-Day.—V. Metal-Work

the old Chinese products and those of Japan before the Ashikaga period. Specimens of his



SILVER INCENSE BURNER. BY SAITO NOBUATSU

work in the shape of three bronze incense-burners are shown on p. 105.

Kashima Ikkoku (Eijiro) is well known in the special branch called *nunome-zōgwan*, a kind of damascene work with a surface like the meshes of cloth. He is especially clever in working upon the *shibu-ichi* foundation. While much work of this class is turned out at Kyoto, the productions of Ikkoku are considered by many to be of far higher grade and artistic merit. It is common to use iron as a foundation for this work, and lacquer is utilised to prevent it from rusting. An example of Ikkoku's work is given on p. 105.

Other sculptors in bronze of whom mention should not be omitted are Udagawa Kazuo, whose very interesting work in bronze entitled *Farmer's Wife at Lunch* is reproduced; Ezawa Kingoro, whose unusual attainment in the art of casting can be appreciated in the examples illustrated; and Ishida Eiichi, some of whose pieces in hammered bronze have won wide fame, the pair of tigers reproduced among our illustrations (p. 104) being an excellent example of his work.

Suzuki Gensuke is master of what is known as *kiri-hame-zōgwan*. In his work the *shibu-ichi* and other metals are inserted into a foundation so that the design of the work can be appreciated from both sides. Our illustrations include a silver cigarette case showing the joint work of this artist and Suzuki Yoshihiko (see page 105). The design of the bamboo is marvellously well executed.

Another artist who holds a prominent place in the metal work of present Japan is Saito Nobuatsu, an excellent example of whose work, a silver incense-burner, is reproduced on this page.

So far, our remarks have been confined to the artists whose works we have been able to reproduce in our illustrations, and though it is hoped that an opportunity may be afforded in the future for detailed accounts of other famous artists in metal, as space does not allow that to be done on the present occasion we must be content with here enumerating certain prominent artists whose productions



"TRAINING A YOUNG ARCHER" (BRONZE). BY EZAWA KINGORO

Japanese Art and Artists of To-Day.—V. Metal-Work



"CHILD WITH ITS GRANDFATHER" (BRONZE)
BY EZAWA KINGORO

like those of the artists already referred to present many admirable traits: Kagawa Katsuhiko, a Court artist, one of the two greatest metal artists of to-day, the other being Bisei; Hirata Shigemitsu, celebrated in *tsuiki*, or hammering; Okazaki Sesshin, one of the foremost in bronze casting; Miyazaki Hikokurō (Kanchi the Eleventh) of Kanagawa, and Homma Takusai, famous in producing exquisite colours in bronze: Numata Ichiga* and Ito Katsu-

* Reference to this artist was made in the article on "Wood and Ivory Carving" which appeared in the November number of THE STUDIO (p. 115).

hide (Tokujirō), young artists of considerable talent; Okada Setsuga, a master in a decorative style of work; Sekiguchi Ichiya, whose metal carving of *kwacho* and landscape are greatly admired; Kihara Hōshyū, who is capable of divers subjects by various methods; Ōnishi Seiyemon, Hagiwara Moriye, Mori Hōsei, famous in bronze sculpture; Shiozu Chikatsuyu, well known in delicate works; Unno Kenjiro, who is clever in silver inlay on *shibu-ichi*; Murata Chōsen, or Niigata-Ken, famous in bronze, and Kurokawa Eishi in hammering; Koizumi and Kawakami, renowned in the *soboku* style of the Mito school; Ito Masami, with whom the future of the Yedo style is considered by many to be resting; Katsura Mitsuharu, one of the most energetic metal workers; Ikedo Minkoku, a famous artist in *netsuke* and other ornaments; Funakoshi Shunmin, who is exceedingly clever with the chisel; Nomura of Aizu, specially known for reproducing realistic water effects; Nakazato Morinaga, a master in minute work; Nagami Tatsuoki, famous in reproducing turtles; Murata Morihisa, a marvellously rapid worker; Shimizu Wakichi, an expert in casting; Hirata Muneyuki and Tsukahara Takao, painstaking artists of merit; and such sword artists as Tsukiyama Teiichi (Yagoro), Sakurai Masaji, Miyamoto Kanemori, and Hioki Kenji. Nor should we omit to mention Unno Shōmin's son, Minjo, who died a year ago. He



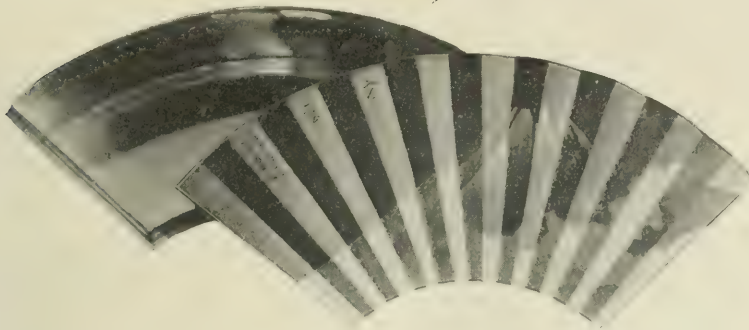
TIGERS IN HAMMERED BRONZE

BY ISHIDA EIICHI



INCENSE BURNERS (BRONZE)

BY KATORI HOTSUMA



INCENSE BOX (INLAID)

BY KASHIMA IKKOKU

followed the style of his father, and so excellent were some of his works that art lovers in Japan looked to him to be a second Shōmin.

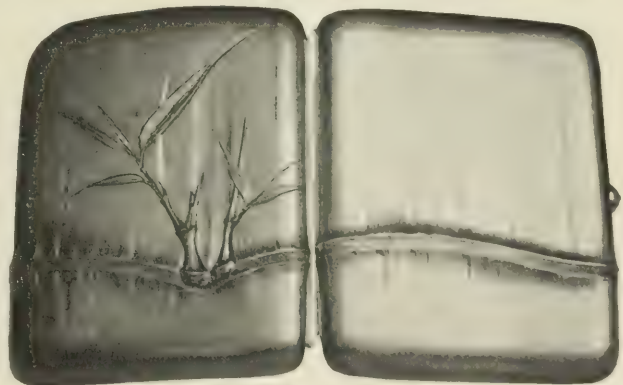
Some European collectors of *tsuba* and other admirers of our ancient art often express the opinion that modern Japanese metal-workers do not maintain so high a standard of work as the artists of the past. On the other hand, it is often claimed by our artists that our modern products can favourably compare with, and in certain respects are even superior to, those of the old masters. It is also maintained by some that the widespread success of antimony ware has done much towards depreciating the true artistic value of our metal work. However divided opinion may be on this point, the writer ventures to believe that the best modern products in metal possess qualities peculiarly our own, and reveal an amount of skill which justifies a sanguine hope for the future. The consensus of opinion seems to point to the fact that in this branch of art, as well as in sculpture in general, great

strides have been made in Japan during comparatively recent years. The credit for such development is generally given to the encouragement received from various sources—such as the Imperial patronage, the Metal Work Association of Japan and the public interest taken in different exhibitions. Whether much or anything is to be learned from the West in this branch of art, which the Japanese regard with pride as being a purely native development, the artists are free to decide for themselves. Suffice it to say, however, that there is a tendency in the West to pay close attention to Japanese productions, and to appreciate those of the

highest artistic merit, and, further, that the creations of our metal-workers—perhaps more than any other Japanese works of art—will have a splendid opportunity of showing their real value and of upholding the position of this characteristically Japanese art in the future.

JIRO HARADA.

(The first four articles of this series appeared in our issues of July, Sept., Oct., and Nov. 1910.)



SILVER CIGARETTE CASE

BY SUZUKI GENSUKE AND SUZUKI YOSHIMIKO

MODERN DUTCH PORTRAIT PAINTING, WITH SPECIAL REFERENCE TO THE WORK OF JOSEF ISRAELS. BY PROF. MAX EISLER.

IN its general aspects practically nothing is known about the art of portrait painting in Holland from the middle of the nineteenth century. This ignorance is due not to any demerits of the work accomplished in this field, but chiefly to the fact that the subjects are for the most part unknown to the world at large, and even at home are far from being familiar to the public. In this way is to be explained the lack of a comprehensive presentation of the cardinal traits which have manifested themselves in this branch of art; and as a particular instance the work of Josef Israels may be cited, for this artist, who as a master of the "Interior" *genre* and as a painter of fisherfolk was admired in England as long ago as 1862, has been scarcely known at all as a portrait-painter. And yet his pre-eminent gifts in this province cannot be passed over in any consideration of his career.

Israels' first inclinations and his earliest essays in painting were consecrated to portraiture; until his 21st year his training was directed by portrait-painters exclusively, and their influence was paramount. In his father's house the lad's keen eye took note of the sharp-cut Jewish features of the household and its circle of friends, and, as he has himself told me, he used constantly to sketch them. When 15 years old he did a chalk portrait of Herr

L. Schaap, his future wife's grandfather—a drawing which figured in the exhibition of Israels' works at Amsterdam in 1894; shortly afterwards he did a life-sized study in colour of a Jew hawker. The fact should never be lost sight of that the earliest works of his now extant are without exception portraits.

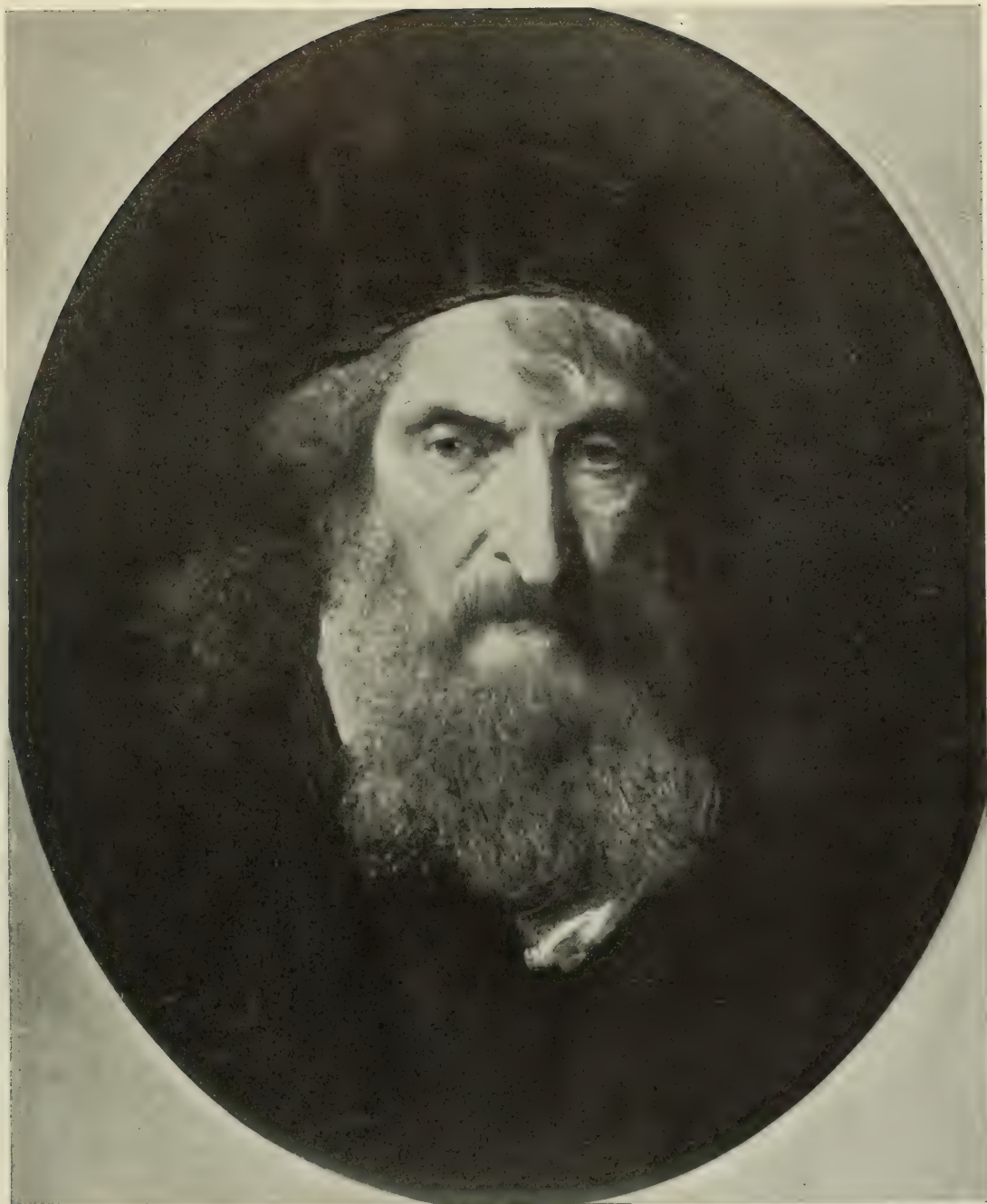
The innate tendency displayed by Israels as a youth was reinforced by his education. With this the names of J. W. Pieneman and J. A. Kruseman are inseparably bound up, and as both of these were the leading portrait-painters of Holland during the first half of the 19th century, Israels' own development as a portrait-painter forms an organic link with tradition, and likewise carries one naturally forward to the moderns, Jan Veth and Therese Schwartz.



"THE WOMAN AT THE WINDOW"

(Boymans Museum, Rotterdam)

BY JOSEF ISRAELS



'Stadt Museum, Amsterdam)

PORTRAIT OF ELEAZAR HERRSCHEL
(1846). BY JOSEF ISRAELS

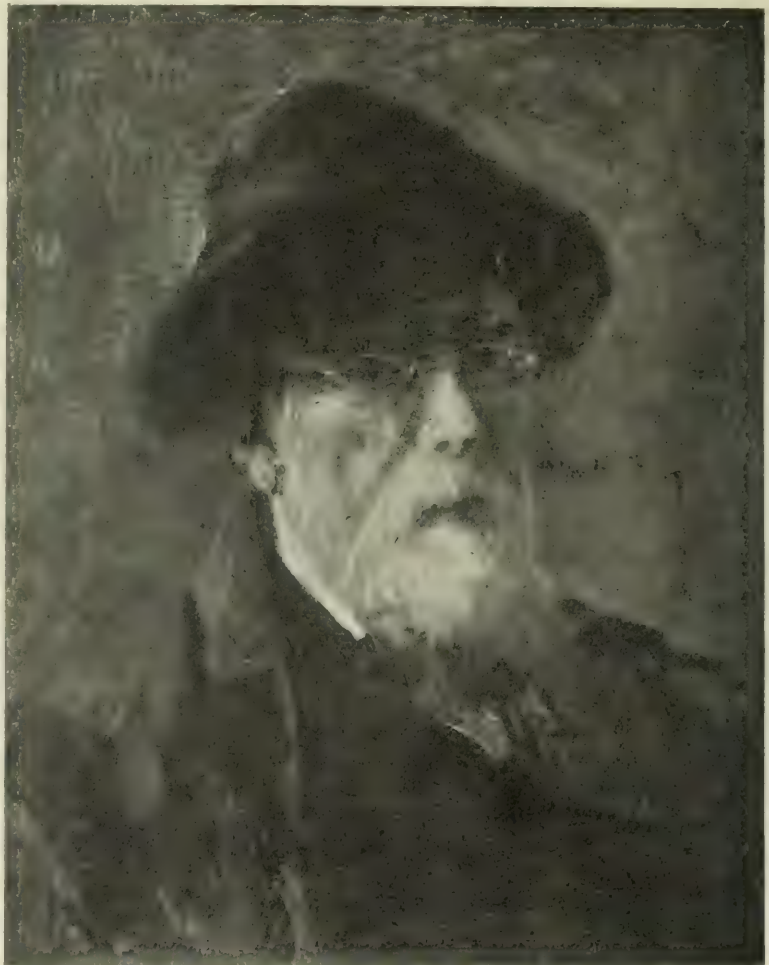
Before this he had received instruction from two painters of Leeuwarden, both of whom were pupils of Willem Bartel van der Kooi, a portrait-painter. His association with Kruseman dates from the year 1842. He spent his mornings working in Kruseman's studio in Amsterdam, and in the evenings painted at the Academy, one of the directors of which was Jan Willem Pieneman (1770-1854), who in later years never lost an opportunity of encouraging and helping the young artist. Great as was the fame which Pieneman gained by his colossal picture *The Battle of Waterloo*, his talent was displayed with far greater distinction in his portraits, in which he evinced a remarkable power of characterization. His art exerted so strong an influence upon Israels that the latter even now is wont to declare that

"Pieneman was a great genius whose only drawback was a bad training and an interval of artistic inactivity at one point of his career."

Still more important was the influence of J. A. Kruseman. He, too, made the mistake common at that time and gave the preference to historic *genre*, but in his portraits of regents of the Baptist Society at Haarlem and the Lepers' House at Amsterdam he found a channel through which he was able to pass to his proper sphere. Elegance rather than candour or depth was his characteristic.

It was a particularly lucky thing for Israels that this same school insisted on keeping in touch with the old masters—though more perhaps with Van Dyck than with Rembrandt—and allowed their indefatigable pupil ample opportunities of studying them. It certainly redounds to the credit of Kruseman as a teacher

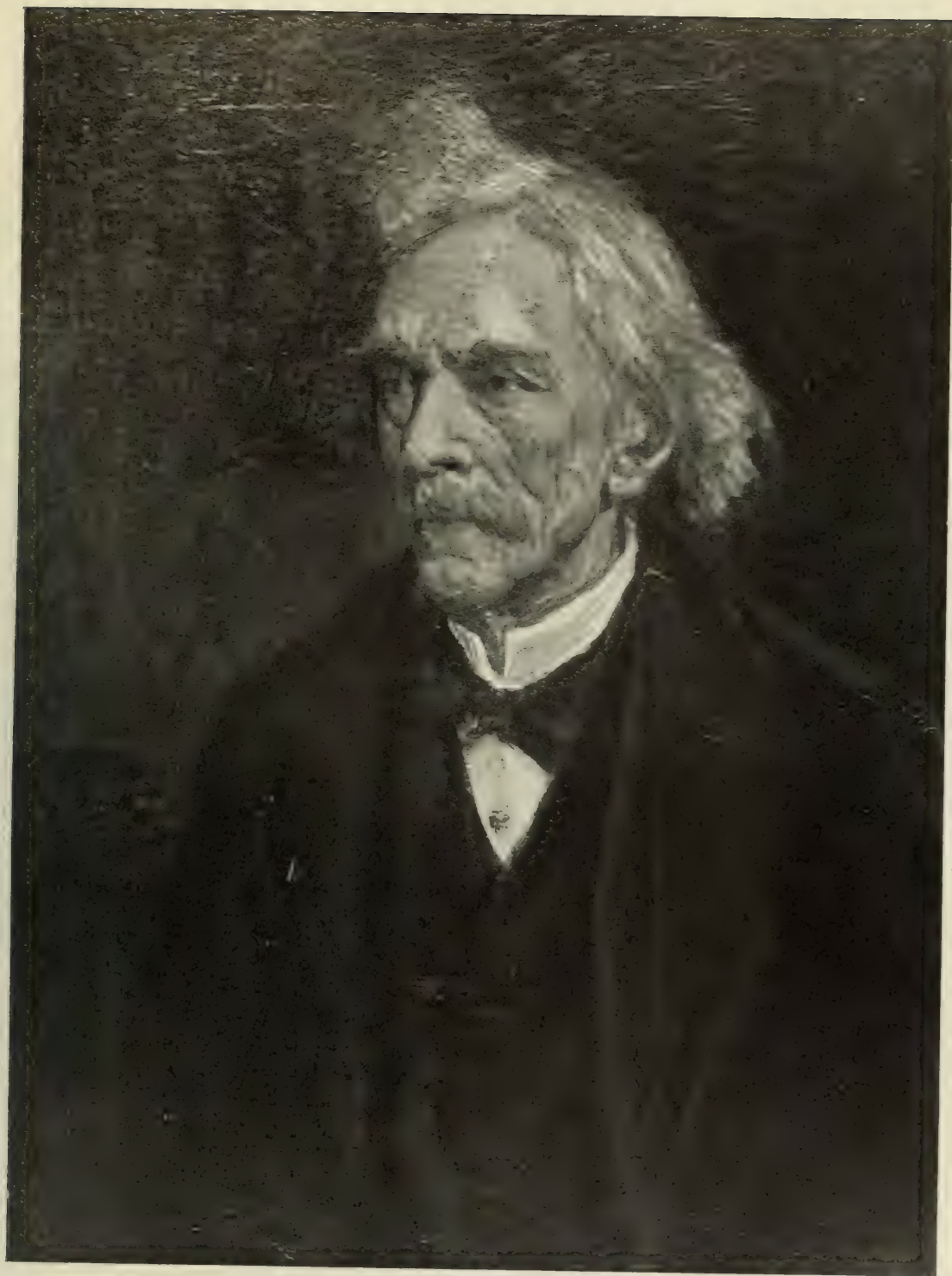
that he should have met the request of his pupil for pictures of his own to copy with a curt refusal, and directed his attention to a head by Van Dyck which was hanging in his studio. "If I have ever been able to paint an eye," Israels declared in later life, "it was this fine Van Dyck that taught me how to." At the "Trippenhuis," which then contained the principal works now preserved in the Rijks Museum, he essayed with much modesty to copy portraits by Frans Hals and Van der Helst, and then visited the room containing Rembrandt's *Staalmeester* [*Syndics of the Cloth-Merchants' Guild*]. "I began to realise that true art does not consist in smoothly finished drawing and scrupulously exact coloration. I perceived that I had to occupy myself much more with the correct appreciation of light and shade, with



SELF-PORTRAIT

BY JOSEF ISRAELS

(Rijks Museum, Amsterdam)



(Rijks Museum, Amsterdam)

PORTRAIT OF THE ACTOR V. VELTMAN
BY JOSEF ISRAELS

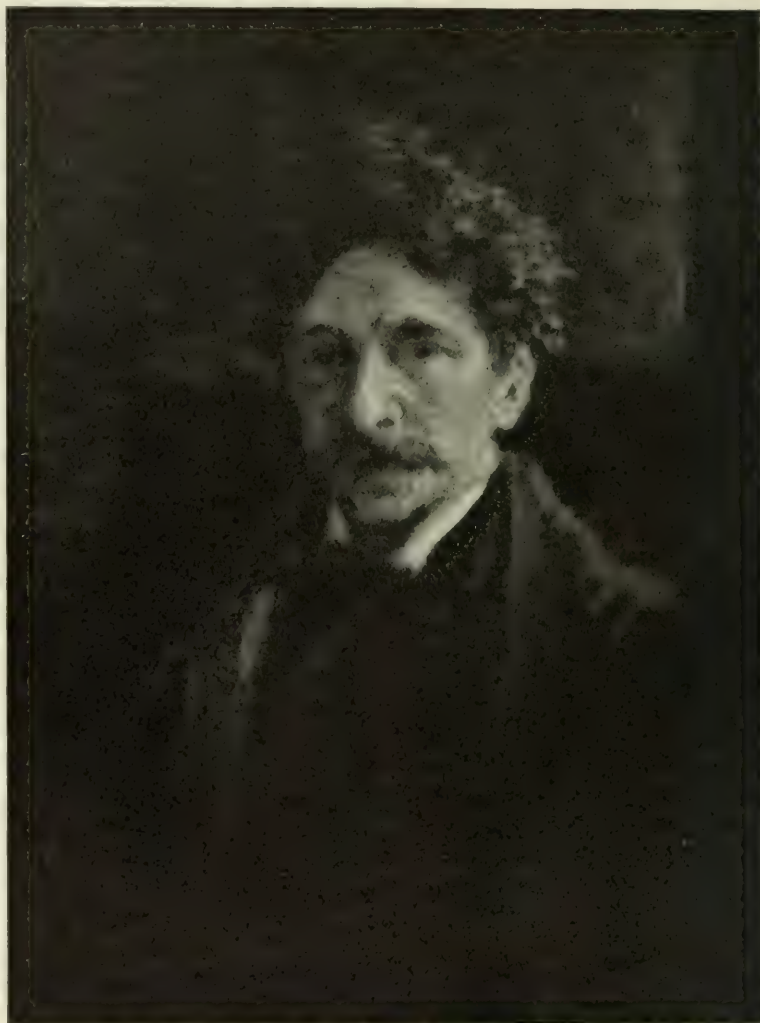
Modern Dutch Portrait Painting

the attitudes and movement of beings and things . . . But at length I halted before one of the heads in Rembrandt's *Staalmeester*. The man in the left-hand corner, with soft grey hair beneath a steeple hat, took me by storm. There was something in this beautiful presentment that I thought I could grasp, and perhaps even reproduce. At the same time I saw clearly enough that the technique of this painting was altogether different from all that I had hitherto attempted. My ardent desire to imitate this breadth of execution was insuppressible and I set myself diligently to the task. I cannot say now what my copy looked like; I only remember that it hung in my studio for many years. In Rembrandt alone did I find that breadth and freedom of execution which was lacking in all the others, and which in the atelier of my master (Kruseman), was strenuously tabooed. And if Frans Hals's bold brush work made a deeper impression on me than the methods of other masters, yet even that paled before Rembrandt's incomparable colour effects."

To the Cabinet of Engravings, where Rembrandt's etchings were preserved, young Israels paid an occasional visit—again in quest of portraiture. "Among the prints some very fine heads instinct with life arrest the eye—portraits of the Master's friends, and several portraits of himself; but if anyone picks up the little etching of his mother, he will almost certainly push the portfolio away for a moment and cover his eyes with his hand to hide the tears. It would be almost impossible to find a portrait so full of feeling as this little etching. In every line, in the very faintest stroke,

this thoughtful, affectionate presentment of the old mother seems to speak. There is not a bit of shading to excess, and the harmony of the little masterpiece would be destroyed by the omission of a single line."

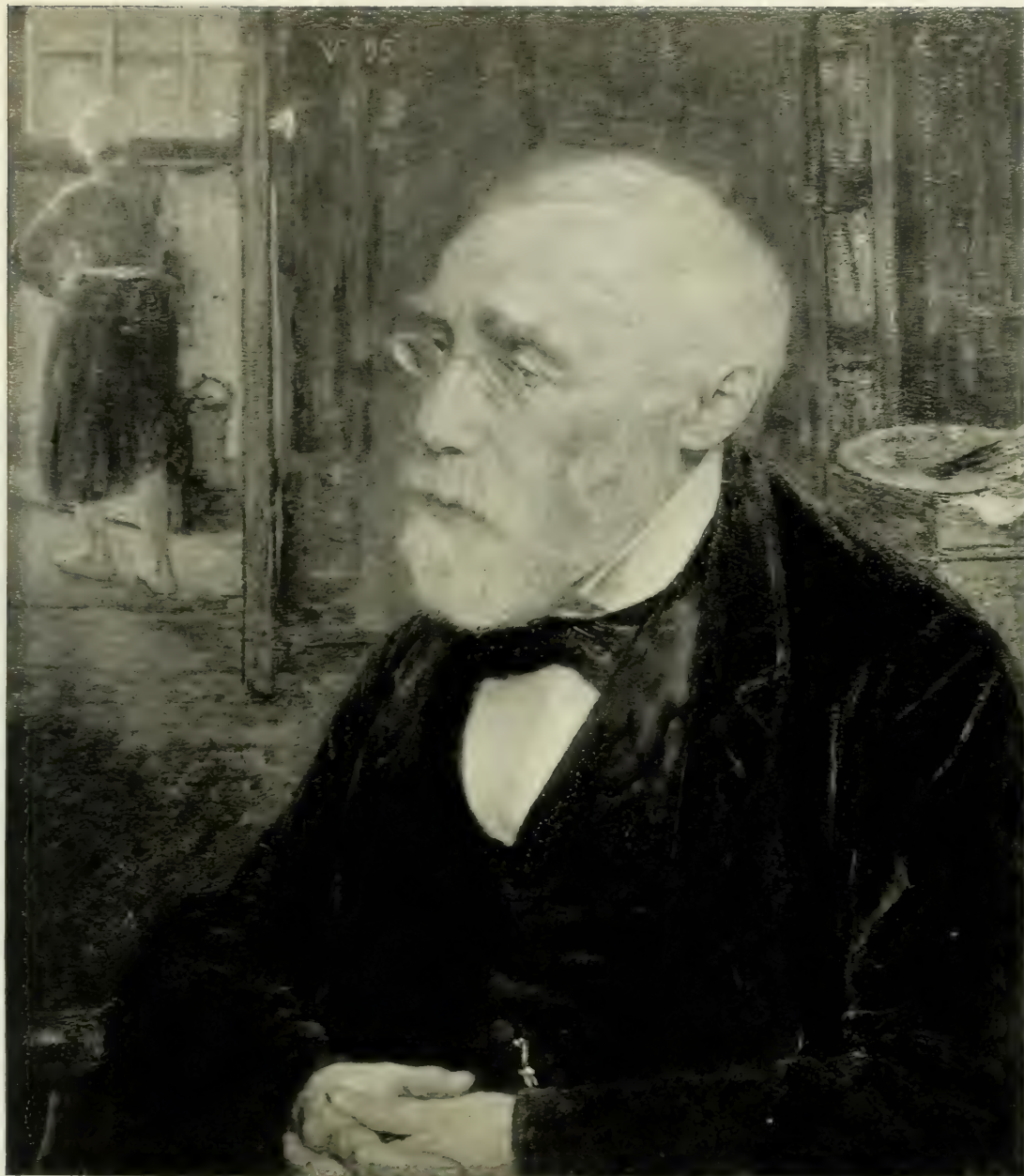
In this way the foundations were laid out of which was to develop the dual character of Israels' later work in portraiture. He had, in fact, discovered his true direction, and fully resolved to pursue the Old Master tradition. With Ary Scheffer, whose modest and expressive style impressed him, and Velasquez, one of whose portraits in the Paris Louvre he copied at a later period, foreign influence came to an end. His own native talent and experiences of life did the rest.



PORTRAIT OF DR. J. DE JONG

BY JOSEF ISRAELS

(In the possession of Dr. J. de Jong, The Hague)



Modern Dutch Portrait Painting

It is clear that it was in portraiture that Israels first reached that deep inward expression which gives to his later paintings the stamp of mastery; and it is therefore an error to date his art from the time of his visit to Zandvoort (1855), when he exchanged the futile painting of historic pictures for those depicting the simple laborious life of the fisherfolk: for long before that his gifts had begun to show themselves, at first hesitatingly, then bolder, in that long series of portraits which are of such fundamental importance as bearing on his artistic evolution.

While in the larger works executed between 1845 and 1855 he oscillated hesitatingly between historic *genre* and romanticism and permitted himself to be led astray by the apparent success which came from such things, he from time to time painted, unknown to outsiders, various small portraits in which his native genius manifested itself more and more clearly. Probably as early as 1846 he did those portraits of his parents, painted during a visit to Groningen, which to-day hang in the dining-room of his house at the Hague. The portrait of Eleazar Herrschel was painted at the same period and shows that the artist, then 22, had outgrown all that the Amsterdam Academicians had taught him.

These were not, of course, the only portraits he did at this time. When in Paris (1845) his needs had compelled him to cultivate the acquaintance of an omnibus-driver and a postman, and for a couple of francs he made a drawing of the postal gentleman and his lady; and subsequently, in Amsterdam, the same necessity of earning a living led to the execution of numerous portraits, some of which, at all events, were not accepted by his clients without protest. At the same time his first public appearance proved an entire failure, in consequence of his introducing into an historical picture the portrait of a lady. He had essayed to paint a representative and elegant portrait, for which he was then as little qualified as he is to-day to paint the fashionable beauty. It was a life-size portrait of the French actress, Mme. Teigny, and was ridiculed by one of the newspaper critics, while another advised him to abandon portraiture and take up historic painting. Fortunately for himself, however, Israels soon dropped that line of work, and persevered with portraiture. From that time onwards his progress has been uninterrupted.

About 1860 Israels reached the style which

marks the first period of his work as a portraitist, and is completely exemplified in the painting of Mr. H. Helweg, now on loan in the Rijks Museum. It is a studied style, and we must not ignore it if we wish to understand the individuality and amplitude of his powers of expression. Among the notes of my conversations with Israels, I find some significant utterances bearing on his procedure. "The chief point with me is always the expression of my people's real inner life. And I achieve this by intimate intercourse with them and studying them closely. Having got so far, my labour is wholly and solely directed towards giving a real, living form to these inner experiences." And in another place: "I do not regard it as absolutely essential to work strictly from nature; that is, with the subject always before me when I am working. That is merely copying. One must look and be able to understand. With me it suffices if I observe my sitters closely for half an hour, and get them to come again a few times, to discover their simplest and most characteristic features. For physiognomy and its expression I trust to memory. Of course, what in common parlance is called 'likeness' is often missing." It would be impossible to illustrate better the intimate nature of the portrait "study." When he painted the portrait of Mr. Helweg, about 1860, he had spent four years with the latter



SELF-PORTRAIT (PEN DRAWING) BY JOSEF ISRAELS

Modern Dutch Portrait Painting

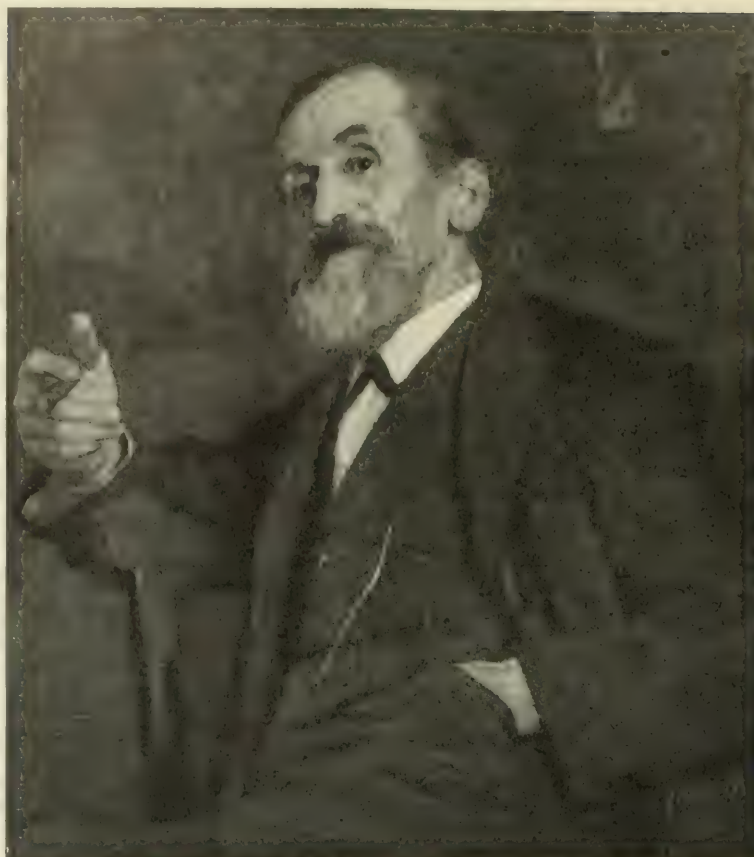
at his house on the Roozengracht in Amsterdam, and thus had established familiar relations with his sitter.

This Helweg portrait left no doubt about Israels' masterly gift for portraiture, and in the course of the ensuing half-century of his career it has been followed by a precious series of important works, showing clearly the gradual transition from the studied style to a new style. The list includes the portraits of Klaas Mesdag and his son, the marine painter, Hendrik W. Mesdag, the four Professors, J. R. Thorbecke, De Vries, Goudsmit, and Rozenstein; of State-Councillor Oppenheim, the painters Stortenbecker, A. Neuhuis, W. Roelofs, and W. Weissenbruch; Mr. J. Staats Forbes, the

well-known English collector (which I saw lately in the artist's studio); Mr. C. Busken Hust, the critic; Dr. de Jong, the musician; Strümpel; the actor Veltman; Hidde Nijland (Dordrecht); M. de Monchy; the Queen's Commissioner, J. G. Patijn; the portraits of Israels' daughter when a girl, and his wife, and the two self-portraits; some heads of savants in the Aula at Amsterdam; and finally the portrait of Prof. Van Hamel, finished quite recently.

In Israels' first period the Rembrandt influence is perhaps quite prominent enough, although having regard to the individuality so markedly displayed it is of little account. In the ensuing second period he has freed himself from all outside influence, and developed a style which is his alone. The distinguishing trait of this is the painter's intentness upon characterisation and the expression of the sitter's inner nature. Less intimate than formerly, it is also more outspoken, and the modelling is more sculptural.

The painting of these portraits has hardly



PORTRAIT OF MR. F. LEBRET

(Dordrecht Museum)

BY JAN VETH

ever resulted from a commission, and where this has been the case the artist has always striven to resist the restraints which have thus been entailed. He was spared the task of painting "representative" portraits or mere banal likenesses, and, speaking generally, the portrayal of his sitters was the outcome of antecedent personal or intellectual relations. Among all the men he has painted later, there is not a single one who could be considered unimportant to the limner of human character. With the exception of his daughter, female portraiture is almost entirely missing; the characters that he likes to reproduce—the strong will, the intellectual force—are rarely or never prominent enough in women.

A theme which Israels has discussed and illustrated by many examples is this: How far is the specific character of a person's individuality expressed in his facial features and physical attitude? Again, we are shown in one of the painter's studies how strongly a picturesque and expressive physiognomy

Modern Dutch Portrait Painting

appealed to him. When in 1898 he travelled through Spain to Africa, he chanced, during his explorations in Tangiers, upon an old dilapidated house, and ascending the steps entered a room into which the dazzling light of these southern latitudes streamed. "Seated there at a table was a Jewish scribe, with both arms resting on the parchment before him. He turned his noble head towards me, and it seemed to me that this head was much too large for the body, which was difficult to distinguish from the long table, both being in shadow. It was a handsome face, with a texture and transparent pallor like that of alabaster. Wrinkles, small and large, encircled the diminutive eyes and aquiline nose. A black cap covered his hoary skull, and a long beard fell across the parchment on which he had been writing. How I longed to pull out my sketch book! but the stern gaze of the writer of the law deterred me from carrying out my intention." As here, so also in the portraits of the second period, the painter is concerned chiefly with visual impressions. Here it is a striking effect of lighting, the picturesque emergence of the head from the surrounding darkness, that gives the primary and decisive impulse. And the artist's searching vision is equally fascinated with the inanimate details, as with the costume which is so intimately associated with the ways and occupation of the living subject, that it has acquired some of its character and attributes.

But that alone is not sufficient. The impression of the moment is not enough for him, and here, as in other cases, he demands that the portrait painter shall be at liberty to intensify or improve upon the reality by the exercise of

the imagination. At the head of the chapter on Tangiers in his book of travels entitled "Spain," he has given a sketch of the writer of the law in which with a facile hand he has vividly recorded what he saw. Four years later he painted the famous portrait which belongs to Dr. Leslie Ward, of New Jersey. It is the grand poetic transfiguration of the sketch. The cranium of the weary scribe is really transformed into a princely head flooded with light; instead of his miserable rags he wears a purple robe, and the sun's deep golden effulgence has filled the poverty-stricken room with an abundant and mysterious life. In the portraits of his later period this transformation of the natural material is much more restricted and discreet, but it is never lacking. The painting of the scribe differs from the sketch principally in the fact that unessential details are absent, the characterization



"HEINTJE" (STUDY)

(Dordrecht Museum)

BY JAN VETH

Modern Dutch Portrait Painting

is more pronounced and the impressionistic elements have been eliminated. The same may be said of these later portraits. They are monumental interpretations not of persons but of personalities.

Only perhaps in the two portraits of himself has Israels, with peculiar obstinacy, refrained from any essentially spiritual revelation, and been content with a purely human presentment. Just those parts of the head in which his genius is most conspicuously manifested—the splendidly shaped brow and the vivacious sparkling eyes—are obscured by the shadow of the hat and the spectacles. He has, in fact, reverted to his first period. Yet as regards technique the fine qualities which mark his later portraits are fully in evidence—the broad, searching stroke, the discreet colour, and that warm tone of silvery green or brown, which so admirably subdues the colours of the minor details, and accentuates the modelling of the head.

Although his merits in this sphere have hitherto never been adequately considered and appreciated, what he has achieved in portraiture points to his being the most important worker in this field among the Dutch artists of the nineteenth century.

* * *

Most people are aware that in the eighties of the past century the younger generation of Dutch painters sought to resist the overwhelming influence of the brothers Maris and Josef Israels. They desired to escape the risk of sacrificing their own independence in the shadow of these great names. But in the absence of eminent exemplars to fall back upon they could not subsist, and so, true to the national custom, they looked for guidance among the masters of the glorious past. Rembrandt was out of the question, for he had been the starting point and goal of the "Hague School." And thus their realistic proclivities led them to the Van Eycks and Hans Holbein, in whom they found that primitive *naïveté* which they hoped

would invigorate and renew the art of their country.

The spokesman of this movement among the critics was Jan Pieter Veth, who was born at Dordrecht in 1864, began, like Israels, with the historic *genre*, and in early days fell under the influence of Ary Scheffer, drawing a certain amount of inspiration later from Anton Mauve. As a critic he is gifted with greater force and brilliance than as a painter. Possessing a wonderful faculty for discerning truly artistic qualities, a clear judgment, and the ability to grasp the fundamental essentials of an art, he has little by little come to understand and admire the intangible, elusive traits in Israels' work, and the deeper colour harmonies which lurk beneath the surface of Jacob Maris's views of towns. The very critic who bore aloft the banner under which the younger men rebelled



SELF-PORTRAIT

(Uffizi Gallery, Florence)

BY THERESÉ SCHWARTZE



(In the possession of the Grand Duke of Mecklenburg, Schloss Blankenburg, Harz.—Reproduced by special permission of Her Majesty.)

PORTRAIT OF H.M. QUEEN WILHELMINA
OF HOLLAND. BY THERESE SCHWARTZE

Modern Dutch Portrait Painting



"THE ORPHAN-GIRLS OF DORDRECHT"

BY THERESE SCHWARTZE

against the domination of Israels and the Marises, became in the end the leading champion of these same masters.

As a portrait painter, which has been his exclusive vocation now for many years, his earliest essays, the portrait group of his sisters and the fine portrait of a girl, *Heintje* (Dordrecht Museum), show clear traces of the influence of the old Dutch and modern English "primitives." Since then Veth has painted scarcely any female portraits. The more his critical genius developed, the more was he taken with masculine character and its intellectual expression. The more the thinker sought to probe the sources of other men's art, the more intently did the painter strive to analyse the character of his sitters, dissecting their entire physiognomy down to the most obscure wrinkle and fold, and to find by this perpetual process of detailed study a means of expressing their personality. The result was no doubt a

technically perfect rendering of the physical structure; but the method entailed a great sacrifice—imagination and spirit were lacking, punctilious draughtsmanship became the chief objective, thrusting into the background pictorial considerations, and the palpitating living entity of earlier days gave place to a coolly calculated study of details, interesting enough from a psychological and anatomical point of view, but incapable of creating any profounder impression. At the same time his hand showed more and more suavity in the treatment of his subjects; their unevennesses and asperities were smoothed over, while their more benignant and symmetrical aspects were emphasised. His evolution tended more and more towards perfection of draughtsmanship, and a series of lithographic portraits of notable personages of the day furnished splendid proof of his powers. In the oil medium, on the other hand, he was unable to exalt by colour and tone the delineation

Modern Dutch Portrait Painting

tive substructure or to fashion it into a pictorial synthesis which should make it a revelation of those inner characteristics which constitute individuality.

However, in Jan Veth the younger generation of Dutch painters have found their most conspicuous portraitist, and in this capacity he has amply proved his qualifications for spiritual leadership. But, curiously enough—and it is a point which has a significant bearing on the future of this new school—Veth has, in his best achievements as a painter, broken away from Van Eyck and Holbein, his first exemplars, and drawn nearer to Frans Hals, and even though much against his will, to the manner of Rembrandt's middle period.

While Josef Israels and Jan Veth are the chief representatives of modern Dutch portraiture, there are, of course, others who have been doing excellent work, as, for example, P. de

Josselin de Jong, H. T. Havermann, among others. The really masterly gifts displayed by the brothers Jacob and Matthijs Maris in child portraiture are sufficiently well known.

The peculiar gifts of women have also been manifested in recent Dutch portraiture. We must change our tone in speaking of them, and our judgment must likewise vary. For here, as in other things, it seems to be the function of women to display gracefulness, and to give more emphasis to outward beauty than to latent and essential character. An important artist in this sense is Mrs. Therese Schwartz, who is possibly the most sought after among all the Dutch portrait painters of late years, and the best known. Born in Amsterdam in 1852, she received her first training under her father, Johan George Schwartz (1815-1874), himself an excellent portrait painter; and in her own early efforts in portraiture—mostly male heads

—romantic elements derived from her father mingle with others derived from Rembrandt. A somewhat long sojourn in Munich had a decisive influence on her further development. Piloty said of her, that if she were a man she would accomplish really great things, but that woman's lack of self-confidence might stand in her way. In Munich, however, she lost some of that solid manner which she had acquired from her father, and fell into that mode of expression which lays more stress on effect than on characterisation.

By virtue of the quality indicated by Henner when he said, "*Il y a presque trop d'expression*," she was well fitted to portray the winning elegance of the society woman and the children of wealthy or noble families, with all the tokens of their social position, and also, though



PORTRAIT OF FRL. DR. VAN DORPP

BY THERESE SCHWARTZE



PORTRAIT OF FRAU VAN VISSCHER
BY TONY VAN ALPHEN

more rarely, to render the sterner characteristics of some man of note. In a word she possessed all the qualifications fitting her to become the painter of "Society," and in the end—in fact, not many days ago—of Queen Wilhelmina herself.

If the observation of Israels regarding Therese Schwartz's work—that it has suffered from her Munich experiences—is correct, it is equally true that the polished superficial world into which she has drifted has settled the fate of her creative powers. For all that, however, she has never ceased to be an artist whose talent and fine feeling—far above the average—have raised the "ordered" portrait to the high standard it has now reached in Holland.

Along with Therese Schwartz some mention should be made of Tony van Alphen, for she is the only Dutch portrait painter of the present generation who has been decisively influenced by the English school, Hubert von Herkomer having been her teacher. Of noble and wealthy parentage, yet without any ambition to be known and appreciated, this lady, who died in the Dutch East Indies early last year, here makes her first public appearance. Familiar as the

writer is with her entire work, and able to admire a couple of landscapes of striking fragrance, and some flower pieces painted with a most delicate feeling for colour, it appears to him that her gifts were most marked in portraiture. Although clearly betraying the influence of her school, and also reminiscent of the art of Lenbach and László, her portrait of Frau Visscher possesses qualities of its own in the telling arrangement and in the mellow colour scheme, as also in the expression of suffering revealed in eye and mouth.

If modern Dutch portraiture has lagged a little behind other branches of painting in which such brilliant progress has been made by native artists, it presents many worthy traits, and above all completes our insight into the many-sided working of an organic whole.

M. E.



"THE TROUBLESOME GUEST" BY JACOB MARIS
(Dordrecht Museum)



"THE LAND OF LITTLE RAIN"

BY BENJAMIN C. BROWN

CALIFORNIA AS A SKETCHING GROUND. BY MABEL URMY SEARES. ILLUSTRATED BY THE PAINTINGS OF BENJAMIN CHAMBERS BROWN.

THE world-wide name which California as a country has acquired rests largely upon just those characteristics which go to make up an ideal place for artists. Introduced by Cortez to the romantic fourteenth century as a realisation of that fabled, earthly paradise, Las Sergas de Esplandian, this strip of sunny land along the blue Pacific has already been the scene of three successive eras in the world of pageantry.

When Spanish dons and frailes set forth in galleon and caravan to win with sword and cross a country for their king and converts for the church, they found this "New Spain" so much like the old, that all they planted, whether of garden flowers or architectural style, ideals

of horsemanship or hospitality, took deep root in the soil, and underneath the modern life still flourishes along the pleasant path they trod. Up from the conquered Mexico they marched with banners waving, and thus were old-world costumes, sumptuous panoplies, and churchly robes added to the art and literature of California. In the wake of their brief occupation they left the Camino Real, which stretching up the coast from Lower California past San Francisco Bay is strung with Missions, waiting but the painter's brush to make them live again. The flat and sunlit spaces of their ruined walls, the simple lines of Roman architecture built of plastered brick, the pear and olive trees and trellised grape vines planted in their gardens long ago, provide a setting worthy as a record of the history the Padres made.

Then, as the pageant of the Spanish Conquest doubled on its course, and back along its southern way the sad procession of the Padres

filed, the conquering Anglo-Saxon race came forward to the coast. From the Atlantic to Pacific waters stretched an unknown country forming a girdle on the continent so wide that none had fixed its limits. Across this savage wilderness there marched in companies the pageant of the widener of commerce and the seeker after gold. Then the great north-west was opened. Struggling in their haste to reach the goal, fighting for opportunity to earn a livelihood, the Argonauts traversed great distances, conquered enormous odds and wrote a history as picturesque as any struggle may be which brings out the primitive in man.

Tremendous things are here for artists to express. The force of empire driving westward, mastering the mountains, conquering primeval forests, turning great rivers from their course to make the desert bloom, or harnessing their mighty forces as they drop from snow-bound heights to light a multitude of busy cities and transport the people of the plains from place to place.

From this western world the race now looks in two directions towards the east. Across the conquered wilderness the luxuries of modern life, the art and learning of the storied past flow in from Europe through the Eastern States, and, on the other hand, from Oriental countries come the intricate, the strange, the subtle art and mystery of age-old standards and an alien race. Here on this meeting ground the white race pauses, taking new breath, making a noble country excellent to live in, while it settles in a firmer seat from which to deal with problems from the other shore.

Meanwhile the picturesque procession still moves on. In the third era, in a train-de-luxe, the pageant of the pleasure-seeker takes its way across the continent. With camera and guide-books the insatiable tourist joins in the throng of those who, moving household goods and gods, go out to spend the winter of their lives under the sunny skies.

In keeping with the modern ways of pageantry, the State now turns a portion of its great extent into a tourney field for out-door sports, for carnivals of roses, blossom festivals, and May-day dances all the pleasant cycle of the months. Masses of colour in action and the epitome of *plein air* life are here presented to the artist mind in search of models. In the



"THE GATEWAY OF THE SIERRAS"

BY BENJAMIN C. BROWN



"EVENING IN THE MATILJA CANYON"
BY BENJAMIN CHAMBERS BROWN

California as a Sketching Ground

early Spring the people gather in the almond and cherry orchards spreading for miles along the central valleys. The rain which fell at intervals throughout the Spring-like months ascribed to Winter on the calendar, has clothed with grass and wild-flowers all the hills; and as the season for the various fruits advances, each takes its place in offering a *motif* for the carnival.

All through the months of June, July, and August, when rains have ceased and the grass burns a golden brown upon the hills, artists and other nature-lovers turn vagabond and spend the long dry season out of doors. The yellow hills splashed here and there with brighter yellow of the native mustard make the sky seem a deeper blue. Acres of this strong colour, softened by the lavender tips of native grasses, still wave in golden gladness under the golden light. The wild grass itself is beautiful as the wind bends its feathery tops in unison; and later a low blue lupin carpets the rolling pasture lands with stretches of celestial hue. Again, in late October when the first rains have cleared the air of dust, and underneath the thick mat of dried grass the tiny spears of green begin to grow, the artist-lover of the soft brown hills goes

home, and all the other world go out to hunt along the canyons for the first wild flowers.

On January 1st rose-tournaments are given to herald to the world a winter climate unsurpassed. Carriages completely covered with roses or violets, with pelargoniums or the bright berries of the native laurel bush make up the caravan of pleasure-givers and add their wealth of colour to the pageant of the year.

Great is the variety in subject, colour scheme, and composition to be found in this new country. Its eight hundred miles of sea-coast reach from fog-enveloped mountains, buttressing the shore down through great forests, inland bays, warm sand-stone buffs, and rocky points of Monterey and Pescadero, where the wind-tormented cypress clings in a thousand grotesque attitudes, to the southern limits of the State, where one finds another country full of great stretches of the desert unexplored; and a dusty, brilliant strip of cultivated garden-land that rivals in its colour even the Orient.

Inland are mountain peaks, standing like sentries at a valley's head or guarding the pass to high Sierras, around whose primeval forests, cataracts, and deep blue lakes the snows spread their mantle, furnishing perpetual winter



" SAN GABRIEL VALLEY "

BY BENJAMIN C. BROWN



"SUNSHINE AFTER RAIN"
BY BENJAMIN C. BROWN

California as a Sketching Ground

scenes. Below the towering mountains is the foothill country with its parks of oak and pine. Here, too, gigantic red-wood trees, older than Europe's legendary castles, stand in majestic isolation, and below these still is an infinite variety of valleys, great and small, covering, perhaps, a thousand miles, and filled with orchards, grainfields and extensive cattle ranges, or, in some fertile corner of the Coast Range, planted full of vineyards, berry ranches and bright flower-seed farms.

So rich is the material throughout the State that few of the artists have done more than try to paint the landscape, leaving its use as a background for heroic figure work to coming men. Nor have they in this way limited their art, for in the changing landscape itself there may be found heroic elements. Many have taken up some special feature of the country. Keith after a season when he painted the Yosemite, the high Sierras, and other scenes, perhaps suggested by his native Aberdeen, has left them and his portrait work to place in golden colour on his canvases certain most lovable oak trees, peopling them with his fancy and making them his own. Latimer has identified himself with the red-woods, Peters with moonlight studies of the Missions and other architectural subjects, Martinez in the north and Fries in the far south have set forth the stately beauty of the eucalyptus; and John Gamble has shown to the world California's wild-flower carpets lying across the hills or along a valley's floor.

But to illustrate the sketching possibilities of the State as a whole no one man's work is better adapted than that of Benjamin Chambers Brown. It is, perhaps, when a man is painting everything that appeals to him, when although master of his technique he has not settled down to any one class of subjects or schemes of colour, that his work best reveals the inspiration to be found in the country to which as an artist he has *entrée*.

Raised in the southern part of the Mississippi Valley, Mr. Brown, after years of apprenticeship in St. Louis, and later in Paris, has established himself on the Pacific Coast, there to express with frankness and unusual versatility the abundant beauty of Californian contour and colour. As an interpreter of unknown sketching grounds he came to his new task heart-whole and fancy-free. No pre-arranged theory of composition, no favourite palette, or one way of working, interfered with the capricious demands of this new mistress. He sees the landscape as it is and with unprejudiced eyes, but with a deep sympathy for every changing scene and mood, from the brilliant dryness of the desert up to the drifting fogs and softer colours of the northern bays.

As one enters the southern door of California one passes from the dry, uncultivated desert into a land of irrigation and artificiality. The great sweep of the mountains, mesa-land, and valley are still there. For the most part the higher slopes are completely denuded. Here and there a dry river-bed is followed by a line of scattered oaks and sycamores strung along the purple shadow in its white, glaring bed, which in the rainy season carries off the down-pour from the mountains, and, in summer, shows only tiny glints of water reflecting the blue sky, as in the foreground of Mr. Brown's *Land of Little Rain*.



"THE HAYFIELD, MORNING"

BY BENJAMIN C. BROWN



"THE WINDS OF SPRING"
BY BENJAMIN C. BROWN

California as a Sketching Ground

Subjects like this are found in the smaller canyons and wild portions unadapted to orange orchards and the irrigation ditch. Always it is their marvellous brilliancy and combination of striking tones that tempt the colourist—a yellow sycamore standing in the arroyo flaunting its bright autumn leaves against the delicate blue of the near-by mountains; or the indescribable evening light streaming through a narrow canyon covering the thick oak border and the sparkling waters of some mountain streamlet with a flood of golden scintillations that make the purple tones upon the enclosing mountains more visibly pure and tender. Here Mr. Brown is much at home, for, as though it were his mother tongue, he seems to think in colour. In such paintings as *Evening Light in Matilija Canyon*, his canvases reflect his personal enjoyment in the flash of sunlight along the rippling waters, and the effect of its vibrations when caught and echoed back and forth between the steep walls of a narrow valley.

To the majority of artists trained in countries where summer showers and mists form of the air a constant drapery for nature, the interesting problems of the brilliant light which the long dry season offers seem all absorbing. But to one of Mr. Brown's imaginative temperament, California scenes appeal most potently when the light is diffused, forming soft half-shadows in which he sees more of interest than in the dazzling high lights. Linger on the slope till daylight fades and dusk comes down the canyon, trailing her yellow robe and misty draperies across the sunlit peaks, he sees a picture where the hill-sides open to the sky, and curving oak trees silhouette their thick black trunks against the golden glow. Or, if the harvest moon is rising, adding her silver sparkle to the distant ocean, while on the highest hills the last red ray of sunlight lingers, he sees the little oaks like hooded neophytes troop down the shadowy vale in solemn silence to pay obeisance to the full-orbed,



"A BREEZY DAY"

BY BENJAMIN C. BROWN

California as a Sketching Ground



" MONTEREY DUNES "

BY BENJAMIN C. BROWN

slowly-rising queen of night. With quiet madder tones he paints the phantasy, letting the glare and glitter of the day's mosaic slip from his unwelcome vision as he works.

Delightful bits of blue Pacific waters smiling in the sunshine beyond a stretch of rocky coast, or twinkling in the distance between rows of yellow haycocks are characteristic of his sea-side paintings. Sometimes he paints a storm cloud descending on the dark and sullen waters; and again it is the level sea, touched by the opalescent light so wonderfully shot from out the parting sun, which appeals to him. Beyond the sand dunes of old Monterey the booming ocean seems closer to the land and like it in its thousand undulations. Here simple tones and subtle outlines in the moonlight express what the artist sees of the wild loneliness of nature, and in his paintings of San Francisco Bay where it touches the marshes of Marin, this Californian has found and placed on canvas that universal mystery which only silent sea-fog shrouding a helpless land can typify within the limits of the painter's art.

The picturesque features of California, as well as the artistic thought of her people, seem to concentrate around her great central waterway. Undoubtedly one of the beautiful bays of the world, the harbour of San Francisco, is in its contour of surrounding hills and the light upon its waters, unsurpassed. Its central feature is the Golden Gate, and from this point the bay sweeps south around the city front, and north, among the many hills and islands of Marin. The Gate itself is bounded by high cliffs on either side, and their abrupt descent and sudden change of form, especially on the northern coast, present a strong and rugged accent in the landscape. To the south of the Gate rises the city, climbing over its seven times seven hills and surrounded at their feet by tall-masted ships and busy tugs and steamers. From the home-crowned heights there are revealed glimpses of blue water dotted with white-sailed yachts and scudding fisher-boats; while hemming in the bay on every side the hills roll back to find their highest points in the Twin Peaks and Tamalpais, and to the east,

California as a Sketching Ground



"THE OCEAN AT WHITE'S POINT"

BY BENJAMIN C. BROWN

above the Contra Costa range, in black and craggy Monte Diablo.

Often in the early morning a light mist hovers over the bay and hills, and hides from view all but the clear-cut lines of Tamalpais. There on the fog it floats, a long solid pyramid of blue but dim enough and far enough to seem an island in the ocean of the clouds. Sometimes the north wind blows the mists away and carries to the south the smoke of the city. Then the deep blueness of the sky rivals that of the far-famed Mediterranean.

It is during the fall months that the north wind blows most frequently. It comes with strange electric force, seeming to bring with it very bits of the aurora borealis and making the sunset sky one clear dome of scintillating colour. Later in the year, when south-east winds bring promises of rain, the colours still remain, but melted by

the misty air they form soft yellow-pinks and blue-greens of the opal. Then with its palette ready and its canvas spread the close of day will paint a scene of glory. The ocean sends its clouds to form a curtain but leaves untouched the last bright page of day to make a background for the city. Up above this shining gold there hangs a long and purple cloud with trailing fringe. On either side the mountains stand in firm but undulating outlines, and between them, dark against the sky, rise the domes and towers of an unequalled profile

Below, within the confines of this farthest outpost of the western world, is the cosmopolitan city, beloved beyond all reason by those who know it well. Here concentrates the wealth of western millionaires. Here, too, is the paradise of tramps. Colonies of Russians, Greeks and Turks furnish their contributions of



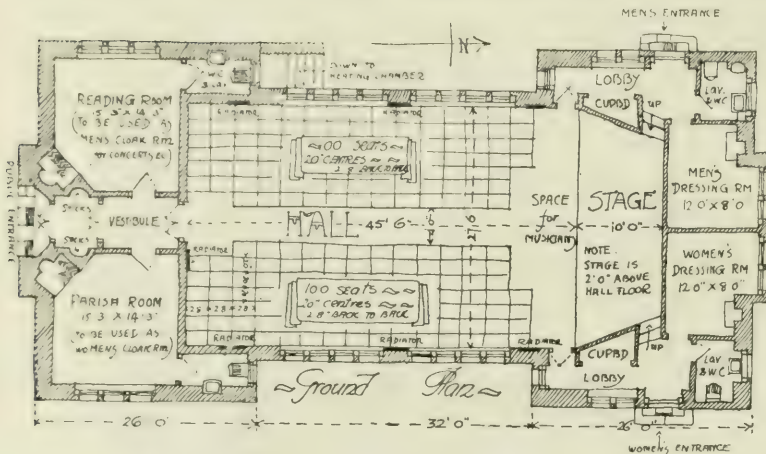
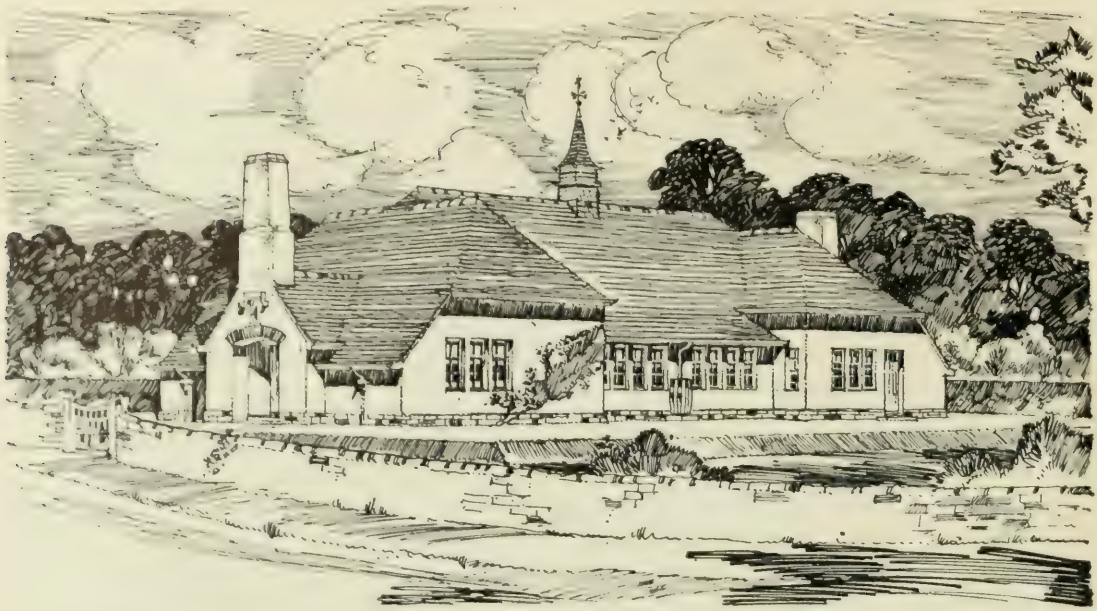
"FOGGY DAY, THE MARSHES"

BY BENJAMIN C. BROWN



"WINDSWEPT: THE OAKS NEAR SAN FRANCISCO BAY." BY BENJAMIN C. BROWN

Designs for a Village Hall



DESIGN FOR A VILLAGE HALL

BY "CHOKRA" (GORDON SANDERSON)

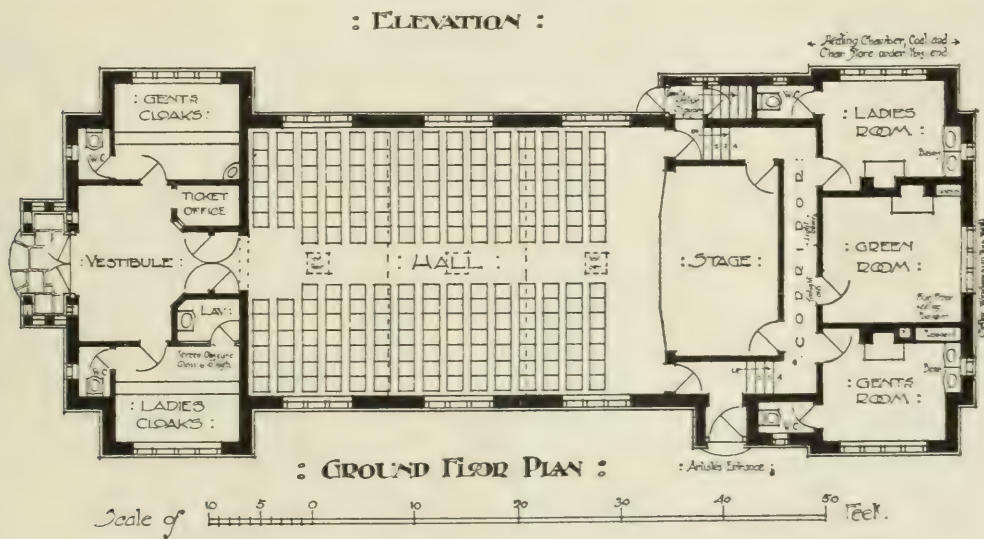
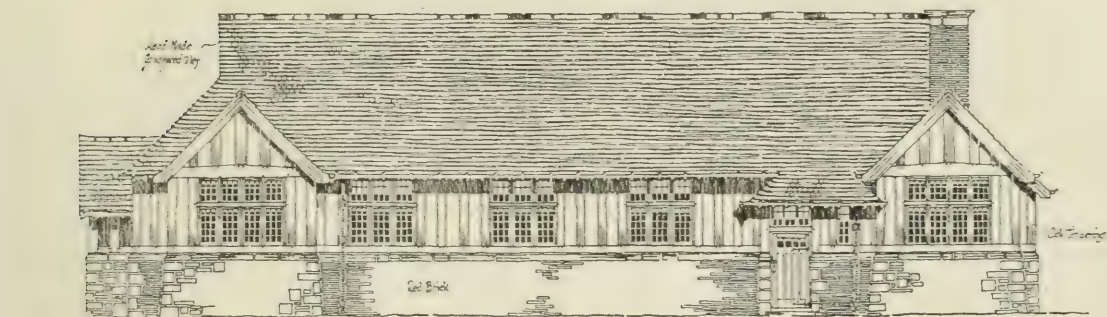
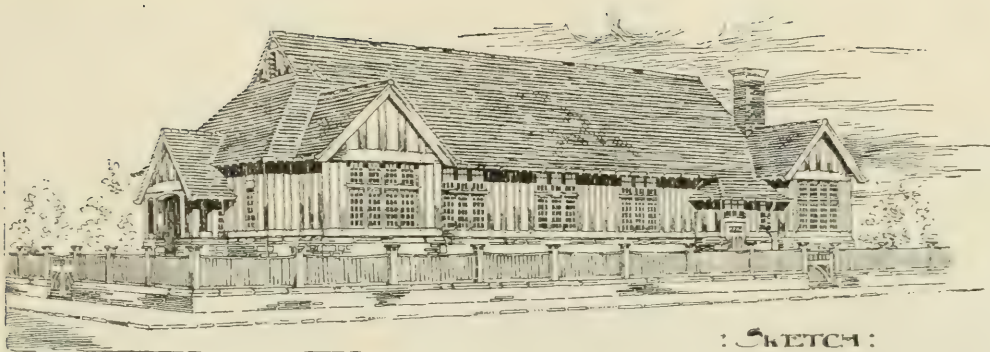
Saracenic colour; Portuguese men in fishing-boats with lateen sail afloat, make picturesque studies along the wharves. Within the thickly-populated districts Chinese and Japanese in quaint costumes fill every available crack and cranny; while French, German, Italian and Spanish restaurants give Bohemian sustenance and character to the artist life and help to make an ideal studio as well as all-year sketching ground of California.

SOME REMARKS UPON A SERIES OF DESIGNS FOR A VILLAGE HALL.

JUDGING by the response made to our invitation to architectural designers to submit designs

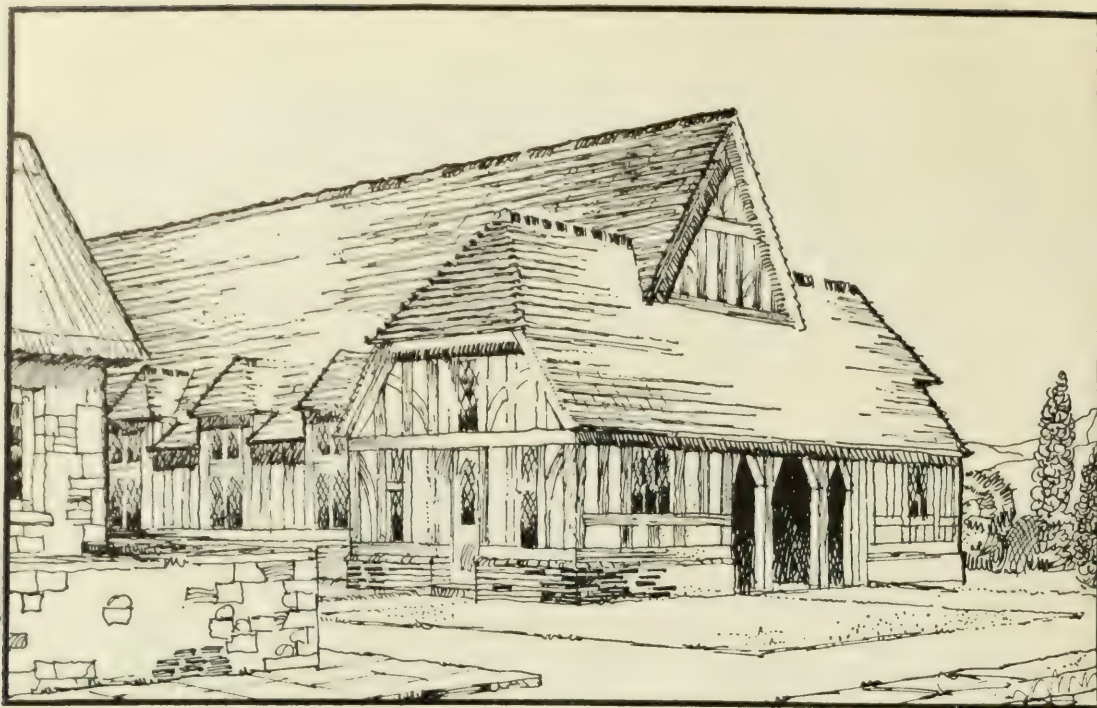
for a village hall, the problem seems to have been one which has appealed to a considerable number of them, principally, it would appear, from the simple nature of the conditions, and also on account of the absence of any limit in cost—that bugbear of designers. This condition was intentionally omitted in order that each designer might be free to deal with the

problem in his own way and with regard to local circumstances familiar to him, but the fact of the hall being intended for a *village* of course implied that the building was to be one in which simplicity and picturesqueness should be the dominant notes. These characteristics, the former especially, make for an economy in expenditure that was adhered to by nearly all those who sent in designs. Still, though on the whole this is true, there are cases in which the estimated cost seems altogether too high for a village hall and its simple adjuncts. *Dannwin*, for example, proposes £3,730 as the cost of a building which certainly has a remarkably good plan, and in which he introduces a space for properties (see illustrations, pp. 134, 135).



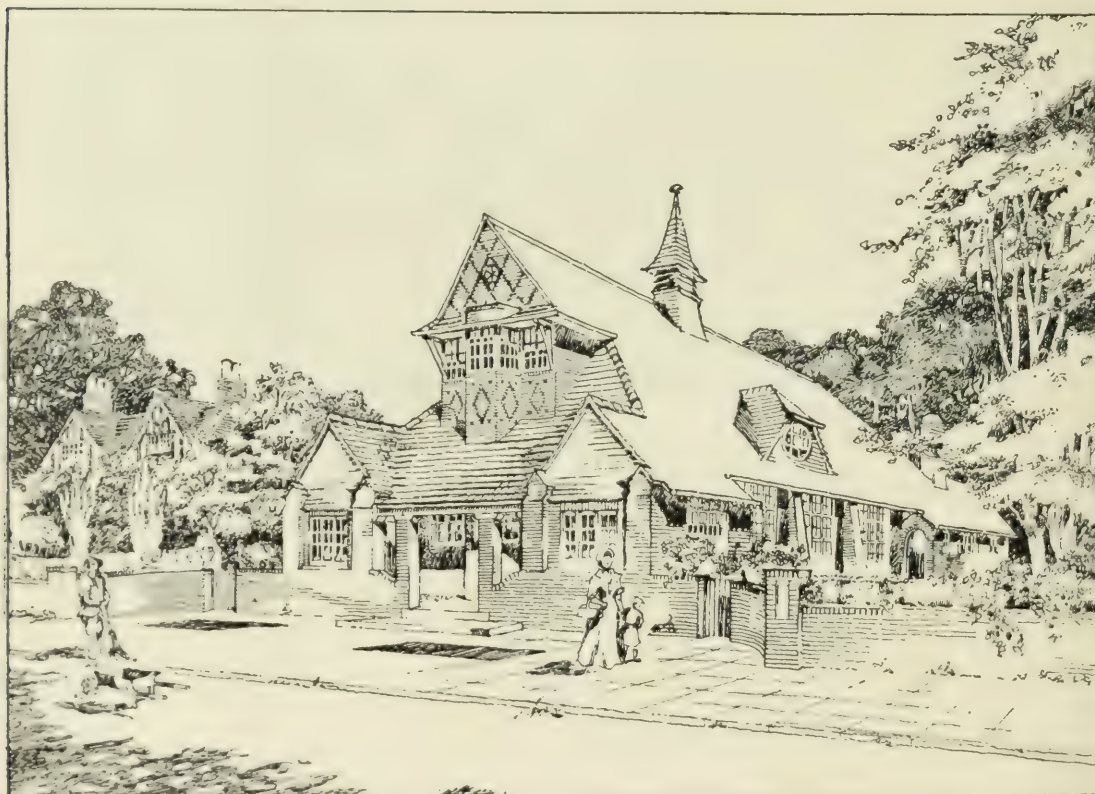
DESIGN FOR VILLAGE HALL
BY "REVIL" (G. WRIGHT)

Designs for a Village Hall



DESIGN FOR VILLAGE HALL

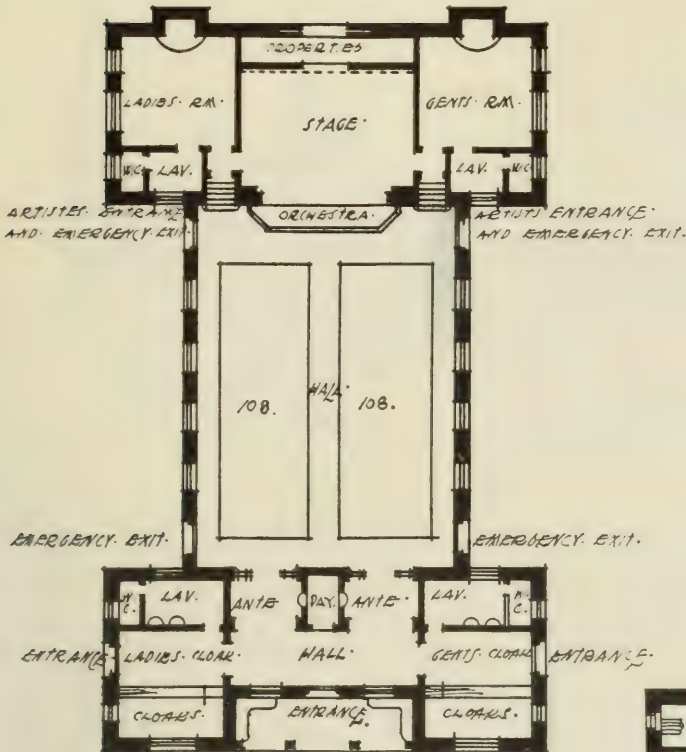
BY "DANNWIN" (DAN W. THOMAS)



DESIGN FOR VILLAGE HALL

BY "LOTHIAN" (ALEXANDER R. LINDSAY)

Designs for a Village Hall



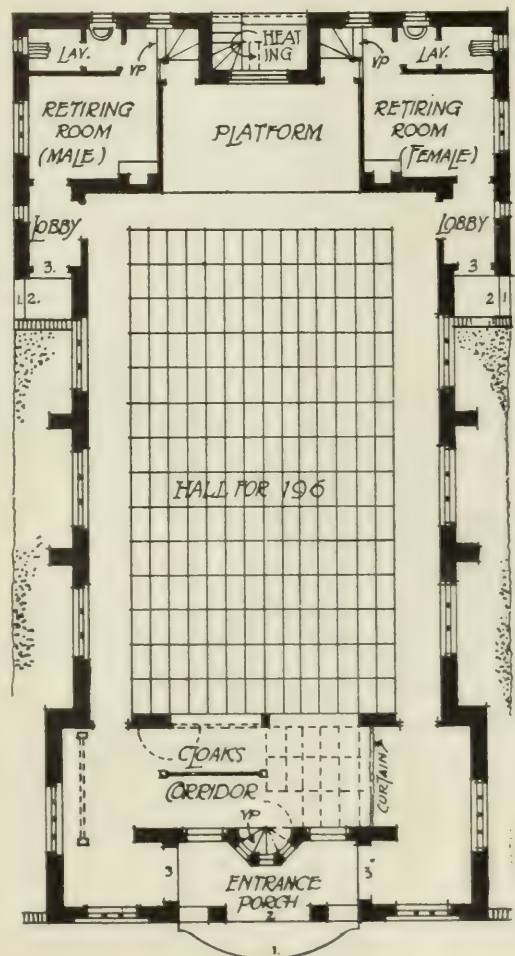
PLAN OF VILLAGE HALL BY "DANNWIN"

While on the question of cost a remonstrance should once more be made against those who price their foot-cubing at $4\frac{1}{2}d.$, which is inadequate. *Chokra* sends a vigorously drawn scheme (p. 132), in which he has arranged that the cloak rooms, when the hall is not employed for entertainments, may be used as reading and parish rooms; but his suggested cost of $6d.$ per cube foot is over-sanguine.

Coming to the question of accommodation, which, except as to the seating capacity of the hall, was also left open, and for the same reason as in the case of cost, it has been interesting to note the diversity of idea shown on this point. In some cases the accommodation has been conceived on a very liberal scale, for which, we should think, not many precedents could be cited among village halls now in existence. Thus *Gertrude May* provides a caretaker's house, a billiard room that accommodates two tables, recreation and reading rooms, and, finally, the almost Oriental luxury of a bathroom for the artists. *Grey Barns* also provides caretaker's rooms, to which, however, the only access is by the entrance door to the public hall.

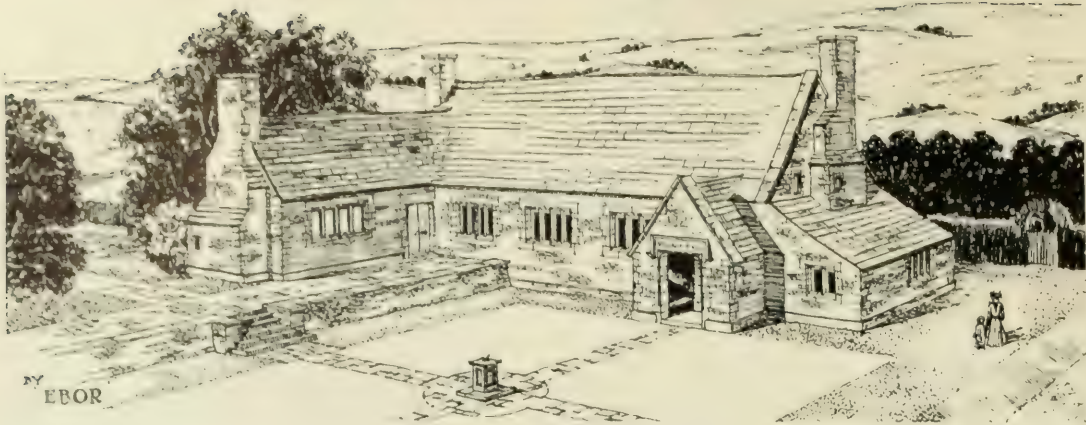
There has also been considerable variation as to the provision of lavatory and cloak room accommodation. *Togs* proposes hanging the

cloaks in the large vestibule—a bad arrangement with the possibility of theft unless an attendant remains there throughout the performance. *Lothian* provides no lavatory accommodation near the cloak rooms, and these latter are so arranged as to be thrown on occasion into the hall, under which conditions it is difficult to see where hats and coats are to be deposited, and yet leave sufficient width near cloak stand for access to the hall. He also sends a second design in which a chair space under the platform is very properly provided, though hardly sufficient in this case to take the full number of chairs. In the case of a public building it is important that lavatories should be adequately screened, but this desideratum has not been borne in mind



PLAN OF VILLAGE HALL BY "LOTHIAN"

Designs for a Village Hall



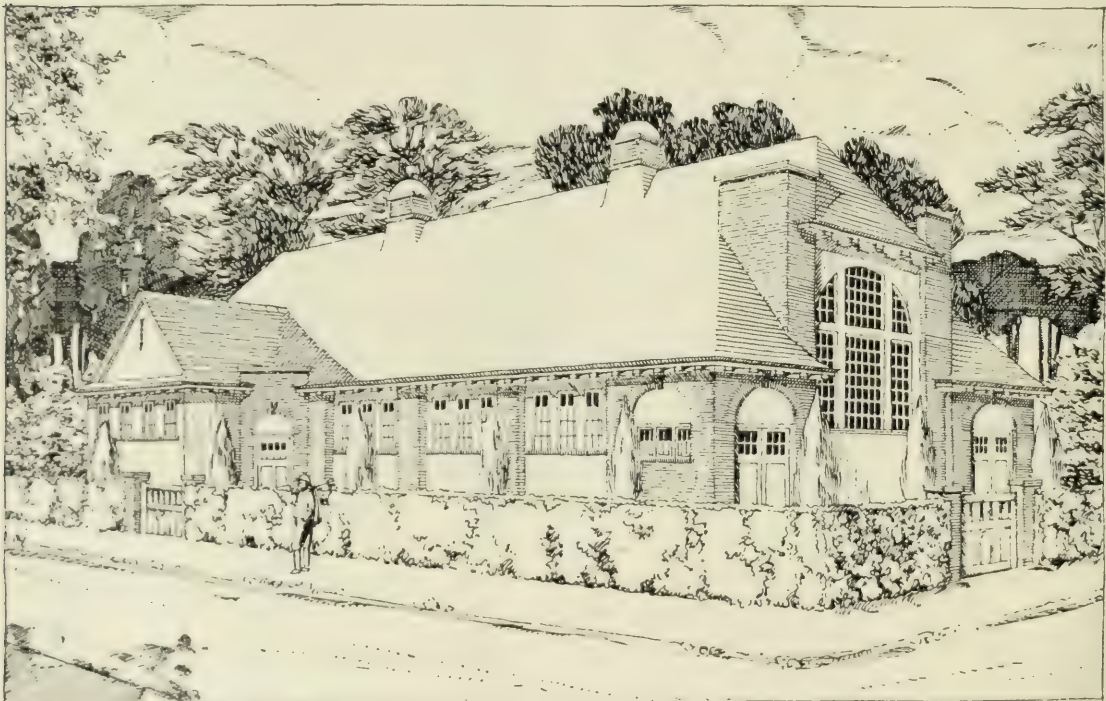
DESIGN FOR VILLAGE HALL

BY "EBOR" (DONALD MORRELL)

by some of those who have sent designs. *Rustic* provides no cloak rooms, except, perhaps, the insufficient passage between the entrances, the use of which would lead to much congestion in the porches. *Billy's* way out of the cloak room difficulty is a peculiar one—he provides them at the stage end of the hall, while *'Arf Pint*, whom we recognise as an old friend, reaches his cloak rooms through the hall only, and gives his retiring rooms the luxury of recessed ingle-nooks. With a hall

32 ft. by 22 ft., how does he manage to seat 200 people and provide gangways? *Cymro*, whose platform is excessive compared with the auditorium, provides no cloak room, and, indeed, no vestibule.

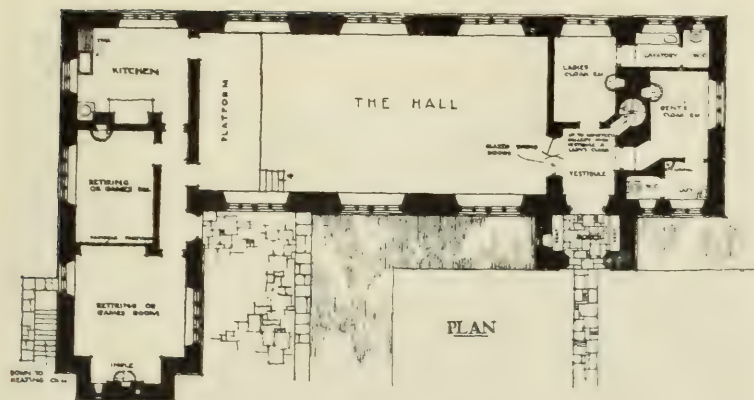
Gothic sends two designs, in one of which he only provides one cloak room, and the dressing rooms are small, but otherwise the plan is a good one. *Sea* will find on calculation that the peg space in his cloak rooms is not sufficient for 200 people. The same remark applies to *Ros-*



DESIGN FOR VILLAGE HALL

BY "BILLY" (WILLIAM S. WORT)

Designs for a Village Hall

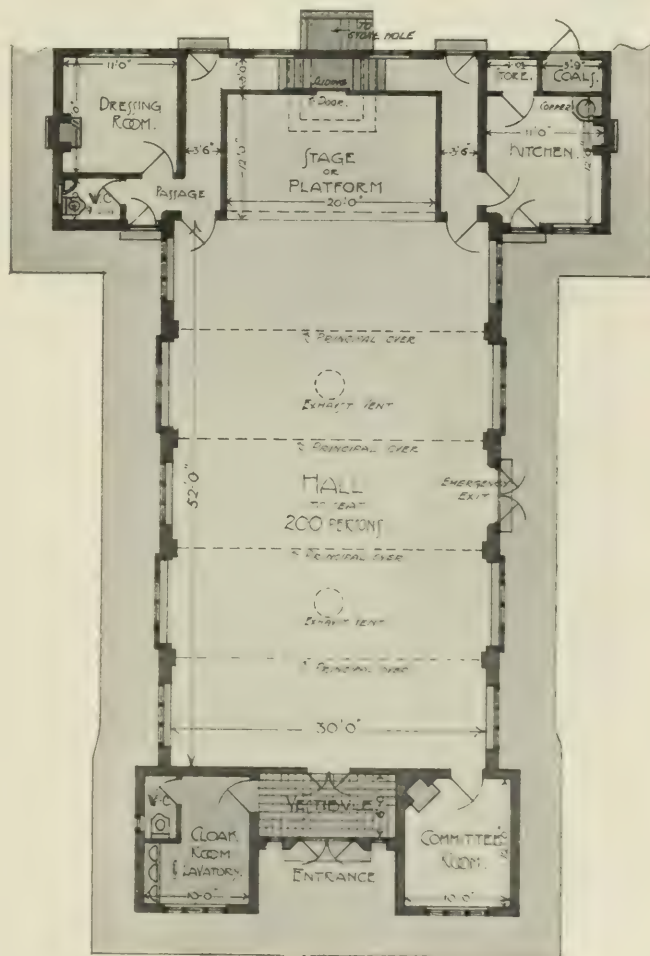


PLAN OF VILLAGE HALL BY "EBOR"

thwaite, who, however, sends an otherwise well-thought-out plan, with the unusual arrangement of an angle-nook at the back of the stage for use on occasions such as club nights, Dorcas meetings and the like — when the stage is employed as a sitting room. The swing door shown on *Grecian's* good plan would leave but little room for cloaks. He provides a kitchen, which is an excellent notion, and is, indeed, all but a necessity in view of the need for preparing teas for a large number of people. The passage behind the platform is good planning also. In the two designs submitted under the pseudonym *Thatch*, presumably from different hands, a kitchen also figures in each, though in one of them it is difficult to see how it can be properly lighted. In this design the four emergency exits provided for the 195 people it seats would satisfy even the Theatre Committee of the London County Council. *Revil's* design in half-timbered work is good, and well set forth by the drawings (reproduced on p. 123). *Ebor's* elevation is a pleasant and quiet treatment in stone, and the minstrels' gallery over the cloak room at the entrance is a happy thought, but he would find it impossible to seat 200 people in a room measuring 37 feet by 20 feet. It is a pity that *Riama's* good simple plan does not provide

access to the platform in such a way as to be useful when theatrical performances are given. *Anchorite* sends a plan no less than 107 feet long and wasteful in space, except in the important particular of the dressing rooms, which are only 6 feet 3 inches wide. In the design of *Rex*, which has a central passage and two gangways, the area of these exceeds the seating accommodation of the audi-

torium. He provides seating for very little more than half of the number required. How



PLAN OF VILLAGE HALL BY "THATCH"
(For perspective see next page)



DESIGN FOR A VILLAGE HALL

(Plan on preceding page)

BY "THATCH"

Enseigne proposes to make use of an apsidal end at the back of the stage when theatricals are given is not clear. *Simplicitas*, who sends a good, bold drawing, provides retiring rooms of insufficient size.

THE GARDENS OF ENGLAND IN THE NORTHERN COUNTIES.

The third volume of the series of Special Numbers of *THE STUDIO* devoted to the Gardens of England is now in preparation, and will be ready for publication next month. This volume will complete the series, the Southern and Western Counties having been dealt with in the Winter Number 1907-8, and the Midland and Eastern Counties in the Winter Number 1908-9. It will contain about 130 full-page illustrations carefully selected from some hundreds of photographs—especially taken for this volume by Mr. W. J. Day, the well-known garden photographer—of some of the most beautiful and interesting gardens in Yorkshire, Lancashire, Cumberland, Westmorland, Durham, and Northumberland. In addition there will be several plates in colours after water-colour drawings by Mr. G. S. Elgood, R.I., Mr. E. A. Chadwick, and others. Thus the volume will be one which will appeal to all lovers of the garden and garden craft.

STUDIO-TALK.

(From Our Own Correspondents.)

LONDON.—At a meeting of the Royal Academy in the last week in January, Mr. Frank Short was elected a full member, and Mr. Charles Shannon and Mr. Mark Fisher were elected associates. At a subsequent meeting, Mr. John Lavery, painter, and Mr. Ernest Newton, architect, were also elected associates, and Mr. D. Y. Cameron, associate-engraver, in place of Mr. Short. These elections have given general satisfaction. A day or two after they took place another vacancy in the ranks of the members arose through the death of Mr. John MacWhirter, who died on January 28, at his residence in St. John's Wood, at the age of 71. The deceased artist began to exhibit at the Royal Academy in 1865, and was elected associate in 1878, full membership following fifteen years later.

Mr. J. Lockwood Kipling, C.I.E., who died at Tisbury in Wiltshire early last month, at the age of 74, was for some years Principal of the Mayo School of Industrial Art at Lahore, having previously been architectural sculptor in the Bombay School of Art, and during his

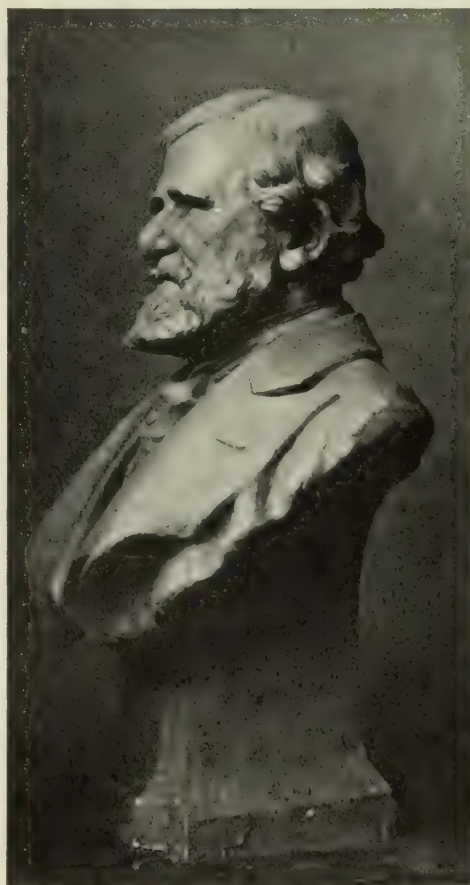
28 years' service in India he acquired an extensive knowledge of native art. He was a man of considerable literary attainments, but in this country he was perhaps best known as the illustrator of several of the books written by his famous son, Mr. Rudyard Kipling.

At the Grafton Galleries the National Portrait Society has been holding its inaugural exhibition. The members of this Society consist of the most brilliant English painters of to-day, and there is a distinguished honorary membership, which includes foreign artists. Not all the canvases by living painters were new work, Mr. Sargent and M. J. E. Blanche, for instance, being largely represented by some former triumphs; but Mr. Wilson Steer, Mr. W. Orpen, Mr. W. Nicholson, Mr. Walter Russell, and Mr. George Henry, contributed handsomely of work in their present vein, and notable canvases were sent by Messrs. G. F. Kelly, Glyn W. Philpot, J. von Glehn, Harrington Mann, and W. Graham Robertson; these and such other eminent artists as P. A. Laszlo, G. Sauter, Sydney Lee, J. McLure Hamilton, T. Austen Brown, and Harold Speed, all showed in force. It will thus be seen that no aspect of portrait work went unrepresented, nor was there any niggard representation of the sister art, a feature of much interest being Mr. F. Derwent Wood's model for the statue of General Wolfe, and some beautiful examples of Rodin's work. Both Mr. Basil Gotto and Mr. Stirling Lee were most happily represented; but the incident of the sculpture was the exhibition of Mr. Jacob Epstein's remarkable *Euphemia* and *Rom*.

The Senefelder Club, for the advancement of artistic lithography, held its second exhibition at the Goupil Gallery in January. As a medium, lithography shows its attractive character in the hands of such artists as C. H. Shannon, P. Renouard, Joseph Pennell, Anquetin, and earlier—as represented in this exhibition—in the hands of Manet; masters of draughtsmanship, all of them, with a curiously sympathetic pleasure in quality of line itself. Another school personated in the exhibition is concerned with chiaroscuro, appreciating the emotional value of the blacks and greys of lithography; its best representatives being C. Léandre, Hans Unger, Félicien Rops, Steinlen, John Copley, and A. Legros; and yet another use of the chalk was shown by Sir Hubert

von Herkomer. The Society has been officially invited to exhibit at the International Art Exhibition at Barcelona which opens next month.

The choice of lithography as a medium is practically the choice of the pencil as against brush or graver, with the advantage of making a multiplicity of copies. And in studying the drawings in crayon and charcoal, &c., which Mr. Walter Sickert has been exhibiting at the Carfax Gallery, the mind immediately reverts to the question of the essential mission for artistic lithography. There are not too many of Mr. Sickert's drawings, and there is in them all the characteristic noted above, of Shannon, Renouard, and others, who are, above everything, artists, with no story to tell, except, as in Mr. Sickert's sympathetic work, of the curious beauty of drawing in the muscular back of a stooping nude or the mysterious depths of interior scenes, churches and theatres; or of



MEMORIAL BUST OF W. HEGINBOTTOM, ESQ., IN
THE FREE LIBRARY, ASHTON-UNDER-LYNE
BY F. V. BLUNDSTONE



"HERCULES AND ANTEUS"

BY F. V. BLUNDSTONE

the impression received from some swift unconscious gesture of his model.

Messrs. Yamanaka & Co. inaugurated their new galleries at 127, New Bond Street, with a most interesting exhibition of old Japanese and Chinese pictures, and by courtesy of the firm we are enabled to offer our readers a reproduction in colours of a delightful drawing by Sotatsu which figured in the exhibition. This Japanese master flourished in the seventeenth century, and after working in the classic Tosa school developed an individual style of great decorative beauty, as indeed this drawing of *Poppies, Wheat and Natane Flowers* testifies. Other examples of his work will be found in Vol. XXXI.

A Dutch etcher who is not very well known

in England is Mr. Nieuwenkamp, whose recent plates the Rowley Gallery, Notting Hill, has been exhibiting with the work of other more familiar English and Dutch artists with the needle. Mr. Nieuwenkamp is an etcher of unusual originality and charm; not cramped by his deliberate schemes of decoration, but bringing to them a curiously vital note. His work was represented in our pages a year or two back. At the same exhibition the lithographs by Mr. H. Becker and etchings by Mr. Hanslip Fletcher showed these artists in an accustomed vein. Mr. A. M. Stone, a promising etcher to whose work attention has been drawn in this magazine, is developing along interesting lines.

We give here some examples of work by a talented young sculptor, Mr. F. V. Blundstone, who, at the conclusion of his training in the



BRONZE FIGURE FOR A GARDEN

BY F. V. BLUNDSTONE



*(By permission of
Museum, Y. AMERIKAN CO.)*

"POPPIES, WHEAT, AND NATANE
FLOWERS." BY SOTATSU.



PRESENTATION SHIELD. DESIGNED AND EXECUTED FOR THE LIVERPOOL MANX SOCIETY BY WALTER H. RICHARDS

Royal Academy schools four years ago, won a gold medal and travelling scholarship with the group reproduced, which was shown at the Academy exhibition of 1908. The bronze figure for a garden appeared in last year's exhibition.

The Baillie Gallery during January harboured the Camsix Art Club for their ninth annual exhibition—altogether a very successful one. The paintings by W. J. Leech, R.H.A., R.O.I., recently shown at this Gallery, greatly advance the reputation of this interesting painter.

Miss Wakana Utagawa, a young Japanese artist who belongs to a family of artists distinguished in the "Ukiyo-ye" style of painting, being the direct descendant (in the sixth generation) of the celebrated Toyokuni, is holding an exhibition of her paintings—the result of her work in this country—at the Baillie Gallery this month. She paints exclusively on silk, and her pictures of Japanese

babies at play, and her studies of animal life, show no common talent.

The art of a contemporary water-colour painter could not be submitted to a more exacting test than that to which, incidentally, the Leicester Gallery submitted the work of Mr. Robert Little, in hanging it in a room adjoining one containing the landscapes of the great English Water-Colour School. Such drawings as *Belfast from above Holywood* or *Poplars at Earlbury*, also *The Spinny, Northwood*, seemed to give us Mr. Little at his best, and to place him well within measuring distance of the great tradition which the accidental juxtaposition with his famous forerunners seemed to challenge him to maintain.

Very few of the trophies presented to winners of sporting and other competitions have much to recommend them beyond the value of the metal of which they are made. The silver "pots" which the athletic champion displays on his sideboard or some other place of honour to the admiration of his friends have rarely any real decorative value, although intended for show and not for use; and almost invariably



ROSE BOWL DESIGNED AND EXECUTED FOR THE NORTH WALES OPEN AMATEUR GOLF ASSOCIATION BY JAMES SMITHIES



BUST

BY H. S. GAMLEY, A.R.S.A.

they are more or less exactly similar in design to thousands of others displayed in the same way in as many homes throughout the country. It is not surprising, therefore, that those organisers of competitions who have any artistic taste at all should set their faces against this

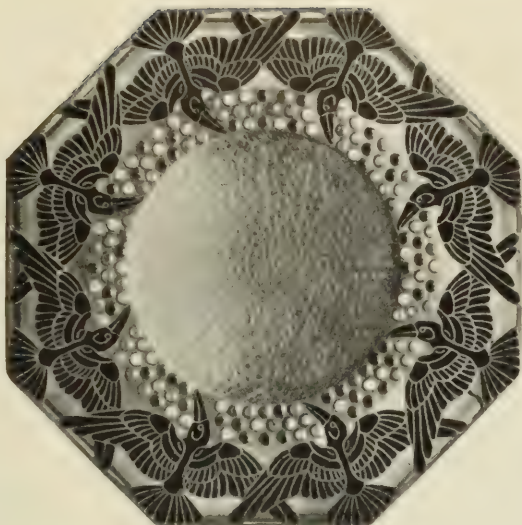
multiplication of a common-place type of production and demand something possessing more individuality. The two works reproduced on page 143 were the outcome of a demand of this kind. The shield was designed as a trophy to be presented by the Liverpool Manx Society for annual competition by their choral classes. The main motive of the design embodies the history of the Isle of Man in its connection with the ancient Vikings, of which Manxmen are not a little proud. The work, which was carried out by Mr. Walter Richards, of Liverpool, is in silver *repoussé*, oxidized to give strong depths together with high lights. The silver is 24 by 18 ins., and weighs about 80 ozs. The rose-bowl is one designed by Mr. Smithies, of Wilmslow, for the North-Wales Open Amateur Golf Association, and is in beaten and handwrought oxidised copper.

EDINBURGH.—The bust and figure illustrated on this page are recent examples of the work of Mr. H. S. Gamley, A.R.S.A., the Edinburgh sculptor. Mr. Gamley has made a special study of children, and his knowledge and careful craftsmanship are well illustrated in *A Message to the Sea*, in which a young girl is shown lying on the sea beach, and with her finger writing in the sand that chiefest of all words, "Love," and under it setting her name. The modelling of the limbs shows more knowledge and decision than any full-length figure Mr. Gamley has yet given us. Our other illustration, the bust of Menzies MacLellan, a boy of seven, is an excellent example of the sculptor's conscientiousness in portraiture. M. M. B.



"A MESSAGE TO THE SEA"

BY H. S. GAMLEY, A.R.S.A.



ENAMELLED JEWEL TRAY
DESIGNED BY FRÄULEIN VON STARK
(Austrian Museum, Vienna)

VIENNA.—The value of such exhibitions as those held in the Austrian Museum for Art and Industry cannot be overestimated. Here the artist who designs and those who execute his designs meet on common ground; each learns to understand and sympathise with the aims and ideas of the other. Hence Hofrat Leisching deserves a word of warm praise for re-introducing these annual exhibitions, which



VASE DESIGNED BY F. AND E. SCHLEISS AND
EXECUTED AT THE GMUNDENER KERAMIK-
WERKSTÄTTE
(Austrian Museum, Vienna)

was one of the first things he did after his appointment as Director of this Museum. There had been an interval of four years, during which they were not held, and their absence was felt on all hands, but with their resumption interest has again been awakened. The recent exhibition, from which the accompanying illustrations have been selected, was visited by many thousands.

There were many remarkably good interiors



SILVER CUP DESIGNED BY FRANZ DELAVILLE
EXECUTED BY OSKAR DIETRICH
(Austrian Museum, Vienna)

by some of the best of the modern architects, and on the whole, these showed a considerable advance on the work of previous years. Not the least interesting of the exhibits were those designed and executed in the various Fachschulen of Austria and her Crown lands, the work as a whole being both varied and of good quality. Among the schools represented were those of Haida, Grulich, Bechyn, Hallein, Königgrätz, Steinschönau, Teplitz, Teplitz-



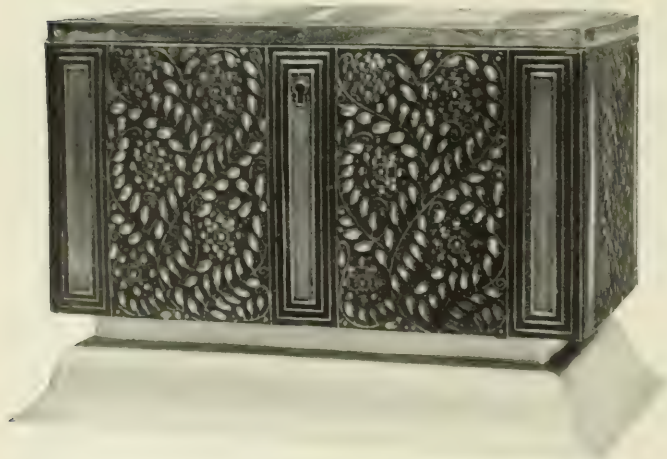
EWER DESIGNED BY F. AND E. SCHLEISS, EXECUTED
BY THE Gmundener Keramik-Werkstätte
(Austrian Museum, Vienna)

Schönau, Znaim, and the different textile schools. Some very attractive enamel work was exhibited by Fräulein von Stark, who teaches enamelling at the Vienna Kunst Gewerbeschule. Her pupil, Leopoldine König showed various articles of jewellery and a jewel casket with beautiful panels enamelled on copper.

Among the articles of embroidery were many



VASE EXECUTED IN THE FACHSCHULE
AT ZNAIM
(Austrian Museum, Vienna)



JEWEL CASKET DESIGNED BY LEOPOLDINE KÖNIG, EXECUTED
BY KARL HOGENAUER
(Austrian Museum, Vienna)

of interest. Vallerie Petter's designs and her execution of them are highly artistic and of striking originality. A society whose members are old students of the School of Embroidery, contributed very creditable work; and altogether the embroidery exhibits may be said to have reached high-water mark, for great interest is taken here in all kinds of needlework. As

usual also, the ceramic exhibits were well to the fore, some good examples being shown by Michael Powolny, Professor Berthold Löffler, F. and E. Schleiss, Gertrude Dengg, Rosa Neuwirth, Ida Lehmann, and Emil and Johanna Meier. Leather work was represented by such well-known and accredited artists as Karl Peller and Johanna Peller-Hollmann; metal work by Eduard Friedmann, Hans Bolek, Rudolf Karger, Gustav Kahlhammer, Leopold Drexler and Franz Delaville, who designed the

silver cup reproduced. The Wiener Werkstätte exhibits occupied a small room to themselves. These touched almost every domain of applied art, including dresses and millinery.

The Hagenbund winter exhibition was quite up to the usual standard of this society. Among the graphic artists much good work was shown, particularly by Dr. Rudolf Junk. Jaromir Stretti-Zamponi sent some interesting etchings of old Prague, and Franz Simon also chose this theme for the etchings he contributed. Ferdinand Michl has likewise an inkling after unknown corners, which lend full play to a poetic imagination. Oskar Laske again proved himself an able architect in the arrangement of the exhibition, and also a true artist in a series of water-colour drawings, teeming with life and colour, of market scenes, with ancient architecture in the background. Some good lithographs were shown by Victor Stretti, drawings by A. Goltz, and linoleum prints by Walter Dittrich.

Casimir von Sichulski, who has migrated to Lemberg, is now giving his attention to stained glass. His themes are chosen from biblical history, and his feeling leads him to give them a Polish setting, with the result that his work has a quite unique character. Adolf Gross exhibited a number of pastels—mostly tree studies—betokening a true love of nature. August



"A COURTYARD AT GMUND, CARINTHIA" (PASTEL)
BY OTTO BARTH
(Hagenbund, Vienna)

Roth's *Tyrolese House and Garden* and Otto Barth's *Courtyard at Gmund, Carinthia*, admirably represented these artists.



CUSHION DESIGNED AND EMBROIDERED BY VALERIE PETTER
(Austrian Museum, Vienna)

There was not much sculpture. Professor Barwig exhibited some very fine work in wood and some excellent bronze animals, and Jan Stursa some majolica of artistic merit. An additional interest was given to the exhibition by the collection of pictures exhibited by Otto Hettner, a true artist in spirit and feeling, who has hitherto remained unknown to the art-loving Viennese.

The clou of the exhibition at the Künstler-

haus was undoubtedly the collection of works by the late Rudolf Quittner, from which even the cursory spectator could see how great was the promise he gave and how his talent grew and developed from year to year. He was a true seeker after nature, a keen observer, gifted with a poetic temperament and a refined sense of colour. A collective exhibition of works by a painter of the old school, Karl Freiherr von Merode, also proved of interest, especially those depicting street scenes in Vienna and her surroundings.

The portraits were comparatively few in number, among the artists being John Quincy Adams, N. Schattenstein, H. Rauchinger, Robert Schiff, Heinrich von Angeli, W. V. Krausz, and Victor Scharf. Paul Joanowitch sent one of the venerable Emperor Francis Joseph, for which he received sittings a short time ago. A young artist, Marie Rosenthal-Hatschek showed a large charcoal drawing representing a sitting of the Professors of the Vienna Faculty of Medicine. Some capital studies of the Eastern

races were exhibited by Lazar Krestin, that of an old Persian Jew being of great distinction and dignity of bearing.

Otto Herschel showed some charming essays in interior painting, and another example of the same *genre* by Jacques Sternfeld deserves mention for its shrewd observation. F. Brunner's glimpses of old-world villages and Max Suppanttschitsch's charming renderings of Danubian scenery were among the attractions. Franz Windhager, although at the beginning of his career, has already given proof of signal gifts. All the paintings he exhibited found purchasers on the opening day. Most of these were open-air studies, one of them, the *Ausflug*, showing holiday makers resting under a tree, being especially notable because of the wonderful manipulation of light and colour.

David Kohn, a pastmaster in pencil and red chalk drawings, was ably represented; and among the etchers who contributed were Ferdinand Gold, Hans am Ende, Fritz Pontini,



"TYROLISCH HOUSE AND GARDEN" (OIL)

(Hagenbund, Vienna)

BY AUGUST ROTH



(Künstlergenossenschaft, Vienna)

PORTRAIT OF THE MUSICIAN AIRY
VON LEENVEN BY W. V. KRAUSZ

Friedrich Aue and Richard Lux. Franz Zelezny exhibited some capital wood sculpture, his *Plattenheld*, as the German Hooligan is called, being marvellous in expression and form. The medallists included Hans Schaefer, Ludwig Hujer, Anton Grath, Otto Hofner, Hans Mauer and other well-known specialists in this line of art.

A. S. L.

PARIS.—M. Vila y Prades, one of the best among contemporary Spanish painters, has just completed a very important canvas, a regular gallery picture, which we reproduce, representing a corner in the market at Seville.

Just recently there has been held in the Musée des Arts Décoratifs an exhibition of the, as yet hardly complete, work of the painter Willette.

In the huge nave of the Pavillon de Marsan were grouped together all the charming works of this master. The whole of one end was taken up by a great painting commissioned from Willette by the Government, entitled, *La Pensée rejoint la Liberté et la Sagesse à travers le brouillard des persécutions*. But whatever may be the fine qualities of this vast composition the true Willette is not to be found there. Where we must look for him, and where in this exhibition I think one found him, is in rather older works, those in which he has given free rein to his *montmartroise* gaiety and verve. Such a work was the series of panels which Willette executed for the inn at Montmartre known as the "Auberge du Clou," and which are now in the possession of a big collector in Paris, M. Hoentschel. Never since Fragonard and the *petits-maitres*

of the eighteenth century has the true French spirit been more brilliantly expressed or with more beauty and freedom of technique.

At the Bernheim Galleries there was exhibited recently a portion of that most interesting collection of Chinese paintings belonging to Madame de Wegener, certain of which, it will be remembered, were acquired by the British Museum last year. The oldest painting in the collection was an admirable flower picture of the eleventh century, from the brush of an artist named Chao - Chang. The most beautiful examples, to my thinking, date from the commencement of the Ming epoch, and among these there was a *Shepherd and his Sheep*, in which one could see something of the grand manner of Giotto. One calls to mind also a whole series of marvellous animal



"A FLESHY JAW"

(Künstlergenossenschaft, Vienna)

BY LAZAR KRESTIN



"MARCHAND DE POTERIES À SEVILLA"
BY VILA Y PRADES

paintings, and further, a large landscape representing some huge mountains of savage grandeur, and groves of delicately-tinted trees, where among the pagodas some philosophers in light robes wander discussing their theories. Of the period which approaches more nearly to our own day there were some most interesting portraits, notably one of a woman by Kai-Chi (about 1700). At the top this picture bears the exceedingly poetic inscription, "She is seated at a window, and watches a flower fall from the apricot tree." I was also much taken with a *Lady and her Servant*, and a picture of two women seated beneath the great leaves of a banana tree. All the works in this beautiful exhibition seemed to be painted with incomparable strength and vigour, and one can but hope that its effect may have been to incite Parisians to study and to collect Chinese paintings.

At the Cercle Volney there has been the usual annual exhibition of work by members,



"THE ARTIST'S CHILDREN"

BY MAX KRUSE

but for the most part the pictures were of little interest, though certain paintings deserve to be remembered: two excellent seascapes by Chigot, a work, in the vein of Velasquez, done by M. Raymond Woog, and a portrait full of personality by M. Jules Cayron. As for the rest, exhibitions seem to multiply without there being much to notice in the way of interesting effort or novelty. There are, however, two exhibitions which I must speak of, both unpretentious, yet both very interesting. The first was a collection of paintings of towns, shown in a new gallery, A l'Amateur, where I noticed some remarkable contributions by M. François Simon, who is not only an engraver of great talent, but also a painter with a



UNBREAKABLE TOYS

DESIGNED AND EXECUTED BY KÄTE KRUSE

very individual style and original technique. The other exhibition was that of the *Quelques*, held in the Galeries des Artistes Modernes, where several talented women showed their work, such as Mme. Galtier-Boissière, who paints excellent interiors, Mme. Settler, a pupil of Lucien Simon, and Mme. Bernières-Henraux, whose little sculptures were infinitely charming.

H. F.

BERLIN.—Professor Max Kruse, the sculptor and vice-president of our Secession, is just now much talked about for his merits as inventor. He has constructed a machine for the reproduction of any kind of sculpture in any size, and one that works with absolute precision.



"BUST OF AN AMERICAN LADY"

BY MAX KRUSE



UNBREAKABLE DOLLS DESIGNED AND EXECUTED
BY KÄTE KRUSE

The problem of aviation has also occupied him, as it did Leonardo, Böcklin and Thoma, and he has come to quite new conclusions. The theatre is indebted to him for his setting of Wilde's *Salome*, an initiative which carried out for stage-reform the idea of the relief arrangement. The germs of Director Reinhardt's unparalleled successes as stage-manager are thus to be traced back to Kruse's influence. Kruse won his first triumph with *The Messenger of the Marathon Victory*, now in the Berlin National Gallery. This work of passion and composure revealed an academician enamoured with Polycletus, but more and more the eloquence of quiet form became his ideal. Whether composing heroic monuments or sculpture for graves, trios or duos, whether recalling Donatello or the masters of Tanagra, he sought to convince by expressive simplicity. This longing, coupled with the psychologist's rare insight, has fitted the portrait-sculptor to render the sweetness of childhood as characteristically as the virile intellectuality of the artist. Kruse has reawakened the old German love for the wood-material, and he is now executing a solemnly touching Proserpine in basalt.



UNBREAKABLE DOLLS DESIGNED AND EXECUTED BY
KÄTE KRUSE

Frau Käte Kruse, the wife of the sculptor, has invented a new unbreakable doll which caused quite a sensation last Christmas. She came to her result through her husband's wish to see no shop toys in his nursery. Thus she has sewn, modelled, and coloured her dolls, which are moveable, washable, and, as the accompanying illustrations show, wonderfully human in touch and look. J. J.

COPENHAGEN.—It is interesting to note the distinctive features which mark the individuality, so to speak, of one of the two famous Copenhagen porcelain factories, that of Messrs. Bing and



PORCELAIN BOWL. DESIGNED BY MISS
E. HEGERMANN - LINDENCRONE AND
EXECUTED BY BING AND GRÖNDAL

Gröndal. In much and perhaps the best of its work this factory excels in plastic ornamentation and in a certain strength and boldness of form, which is of admirable decorative merit, further enhanced by skilful application of one or two exclusive glazes of their own. J. F. Willumsen, the eminently gifted Danish artist, was for some time the artistic leader of this establishment, and his powerful personality continues to make its beneficial influence felt.

Of the specimens which we illustrate in this issue two are by Mlle. E. Hegermann-Lindencrone. In its perforated portion at the top of the



PORCELAIN VASE. DESIGNED BY MISS
E. HEGERMANN - LINDENCRONE AND
EXECUTED BY BING AND GRÖNDAL

vase, fluttering sea-gulls have been adapted to a well-composed *motif*, the colours being grey and white, with dark lining. The water-lilies of the body of the vase are of a bluish colour, toning into white. The perforated bowl, which belongs to the Danish Art-Industry Museum, has a base in the factory's peculiar brown glaze; the sea-weed is bluish-green with



PORCELAIN BOWL. DESIGNED BY SIEGFRIED WAGNER
AND EXECUTED BY BING AND GRÜNDAL

red contours, and the fish are green with red fins. The second bowl is the outcome of M. Siegfried Wagner's prolific and original mind; the ornamentation of the perforated sides, in black and brown, is twisted round plastically modelled butterflies in red and blue.

It was a happy inspiration which prompted



TAPESTRY. DESIGNED BY LORENZ FRÖLICH

lovers of Lorenz Frölich's art to set about having some of his early drawings, with *motifs* from Denmark's far-famed saga age, transcribed and transformed into highly decorative "gobelins" for one of the rooms of Copenhagen's magnificent new town-hall. The master himself, although then already past the four-score, took the most active and enthusiastic interest in the consummation of this plan—no mean or easy task—and other able artists,



TAPESTRY. DESIGNED BY LORENZ FRÖLICH

after Frölich's death, have carried on his work with much veneration and due understanding. There is a northern singleness in the composition of these designs, telling and effective, and the weaving is being carried out under the watchful supervision of Mdle. Dagmar Olrik, herself an accomplished artist, who, with the ladies aiding her, has her studio-workshop in the town-hall itself.

G. B.

BRÜNN, MORAVIA.—Moravia is one of the few countries where the folk still adhere to old traditions, and here we find a number of artists who, with the ardent love of the Slav, cleave to their native country and renounce the blessings of

international culture. One of these, Bohumir Jaronek, is the head and centre of a colony of artists and artisans who decided to live in the midst of the Slav country population and to work in conformity with the national character. He is here represented by an excellent coloured wood-engraving.

Jaronek's ancestors were plain artisans, wood-cutters, organ-builders and instrument-makers—a family of experimenters and inventors, as they may be found to-day perhaps only in Russia or any country where modern civilisation does not supply ready-made the implements required for daily use. His first school was one in which woodwork was taught. In Budapest he lived seven years as stucco-worker, photographer, and decorative designer when he discovered his talent for painting, in which he is autodidact. He has visited Egypt, Palestine, Syria, Constantinople, France, Italy and Greece, but though many lands have contributed to his artistic development, they have not deprived him of his individuality. When he

returned from his various journeys he was more national, he was more Slovack, than when he had started. For these nine years or more he has lived in a picturesque out-of-the-way spot in the Moravian Slovackei.

Coloured wood-engraving, which he thinks well adapted to express the character of the Wallachian landscape, is a comparatively recent development. Thoroughly familiar with his material, he is realising the ideal of the perfect artist, which is to be creator and worker in one. He goes to the forest and selects the wood for his blocks. His tools had to be made up for his special wants. There is, in fact, no foreign hand at all in his engravings; everything is made by himself. Where he is compelled to employ a machine, even this is adapted to individual use. In order to counteract the infallible accuracy of a modern press, which is very unbecoming to an individual print, our artist employs an old, used-up, almost unserviceable printing machine, whose insufficiencies he adroitly turns to account. The laying-on



"WINTER, BAIE ST. PAUL"

(See *Montreal Studio-Talk*)

BY CLARENCE A. GAGNON



"MEADOW IN FLOWER."
DESIGN FOR A COLOURED
WOOD ENGRAVING BY
BOHUMIR JARONEK.



"SUMMER"

BY WILLIAM BRYMNER, P.R.C.A.

of the colour is done by hand; some of the plates print as many as three shades at once. In printing unexpected results make correction necessary, and oblige the artist to use more plates than he originally intended. Thus every woodcut has a note of its own, but there are hardly more than five of them perfectly alike. They are of large dimensions, and are intended chiefly for wall-decoration.

Jaronek is the painter of his native country, which had found no interpreter before him. Considered as mere ethnographical sketches, his studies alone would be of overwhelming interest. For it is a dying land that he is lovingly depicting for coming generations. In twenty to thirty years those small old-world houses and the phantom-like beehives will in all probability be replaced by modern buildings, but Bohumir Jaronek has raised a lasting memorial of this sinking world. The breath of the Slovack landscape is in his pictures, and the Slovackei of to-day will continue to live in his works.

H. S.

MONTREAL.—The thirty-second annual exhibition of the Royal Canadian Academy, recently held at the Art Association Galleries, was above the standard of former years. This was due, not so much to the fact that the individual work was noticeably better—although this was the case—as to the exercise of a wise discrimination on the part of the Selection Committee, whose rejection of a larger proportion than usual of mediocre productions resulted in a marked improvement in the average tone of the exhibition.

Mr. Wm. Brymner, the President of the Academy, contributed four canvases, one of which, *Summer*, was a sincere and convincing landscape, good in tone and fine in colour, our brilliant Canadian summer green being most truthfully rendered with a very luscious and juicy quality of pigment. Mr. Morris Cullen's *Misty Afternoon*, *St. John's*, *Newfoundland*, should be ranked among the notable pictures of the year. The subject was a difficult one to



"GOING TO THE BOATS"

BY AUGUSTUS KOOPMAN

(Philadelphia Art Club)

deal with, effectiveness depending on the successful interpretation of sunlight filtered through mist. Mr. Cullen's achievement is a truthful rendering of this very beautiful effect. Mr. Homer Watson's *The Stronghold* may be reckoned as one of his masterpieces, being free from the suspicion of that theatricalness—although it is dramatic enough—which now and again one is inclined to note in his compositions.

Mr. J. W. Morrice exhibited two exquisite little examples, one of which, *Havre*—really the quay at Havre, with a few figures gazing seaward at a small boat in full sail, scudding before the wind—showed him in his characteristic manner, and brimful of light, and air and motion. Mr. Horatio Walker's *The Passing Gleam* was exhibited by the Canadian Art Club in Toronto last year, and a reproduction of it has already been published in this magazine. Mr. Joliffe Walker exhibited two admirable portraits. Mr. Clarence Gagnon was represented by four oils

and ten etchings. His painting shows great facility of execution, but his etchings, perhaps, possess more conviction and insight.

Miss Laura Muntz's charming *Daffodils*, a study in black and gold, was selected by the Board of Commissioners for purchase for the National Gallery at Ottawa, from among the pictures shown at this exhibition. The subject is a young girl with golden hair, dressed in black relieved by touches of green, holding a daffodil in her hand. The colour is quiet and subdued; but the charm of the picture—and it has very great charm—is its reserve, its sentiment and its individuality. Miss S. S. Tully of Toronto exhibited two pastels, both commendable for colour and conception.

Among the younger painters special mention should be made of the work of Mr. F. W. Hutchison, whose landscape, *Road Through the Woods*, was

one of the good things of the exhibition, and the same may also be said of Mr. A. Y. Jackson's *Edge of Maplewood*. Miss Helen Anderson, Miss De Crevecoeur and Miss Emily Coonan also showed great promise.

H. M. L.

PHILADELPHIA.—The second Special Exhibition of Eminent Living American Painters at the Art Club of Philadelphia was one well worth careful consideration. Forty artists were represented, each by a single example of his work, thus giving to the public interested an opportunity of seeing exposed under very favourable conditions a collection of pictures in oil reflecting credit on the painter's craft in general and on the taste and discrimination of the Club Committee of Selection in particular. Ample space was given to each canvas, the lighting, although artificial, being good. One notable exception to the list of living artists was made in the case of the late Winslow Homer, whose picture, entitled *The Life Line*, lent by Mr. George

W. Elkins, had the position of honour in the gallery.

Mr. George W. Bogert's large canvas, *Approach of Evening, Venice*, ablaze with the vibrating colours of the sky at sunset, was well placed in the corresponding position on the opposite wall. In *The Old Bridge*, Mr. Edward W. Redfield displayed his artistic insight in the choice of his subject as well as in the treatment of it, and succeeded most admirably in presenting the salient facts of a wintry landscape with the sure touch of the experienced painter. In the canvas entitled *Nocturne, New York*, Mr. J. Alden Weir conscientiously rendered in the most effective way possible the delicate harmonies of colour, the flash of the myriad

lights of a great city transformed by the shades of night into a scene from Fairyland. Sincerity of purpose, with an absolute fidelity to nature, characterised the work of Mr. Chas. H. Davis, entitled, *Breaking of Winter*. Mr. W. Elmer Schofield, in his *Canal at Bruges*, painted the sharp, clear light of midday on buildings, boats and water with a verve that is almost startling in its realism. One seldom sees in these days in exhibitions of American art good examples of animal painting. Mr. Paul King, however, showed here a capital subject of that kind. entitled, *Hauling Seaweed*, handled in a thoroughly artistic way. *Lady Lynx*, by Mr. W. W. Gilchrist, a carefully drawn and painted picture of a luxuriously fur-clad woman, was selected for purchase for the permanent collection of the Club. Mr.

Chas. W. Hawthorne's *Girl with Peaches* was a charming bit of character-painting, most attractive in sentiment and technical qualities, the colour scheme being especially good.

Going to the Boats, by Mr. Augustus Koopman, was one of the most interesting bits of figure-painting in the show, from the bold novelty of the composition and fine feeling for colour combined with skilful draughtsmanship. Remarkably dignified and impressive was the portrait of the late President of the Pennsylvania Railroad, *A. J. Cassatt, Esq.*, by Mr. Julian Story, lent by Mrs. Cassatt. The portrait of the late *J. Dickinson Seargent, Esq.*, by Miss Cecilia Beaux, one of the best examples of her work seen recently, was lent by the Mutual Assurance Company. Mr. John W. Alexander, in *Study in Tone*, was represented by one of his



"LADY LYNX"

BY W. W. GILCHRIST, JR.

most interesting works, sinuous in design and subtle in tonal quality. Mr. William M. Chase, in his *Japanese Book*, succeeded in the most spontaneous manner in rendering the diffused light of an interior, and Mr. Walter MacEwen, in *Intérieur Hollandais*, was equally successful in the lighting of his subject, drawn from the private life of the Dutch bourgeoisie. E. C.

TOKYO. — Mr. Komatsubara, the Minister of the Department of Education of the Imperial Japanese Government, emphasised two points when instructing the jurors preparatory to the examination of paintings and carvings submitted to them for the fourth Exhibition of Fine Art, held in Tokyo under the auspices of the Department of Education, and recently brought to a close. One point was that each juror should be fair and impartial in passing judgment upon the works of art, and not be prejudiced in favour of any particular school to which he might belong. The other was that the jurors should not admit to the exhibition anything that might be conducive to lowering forms of thought, thus avoiding anything which might tend to harm public morals.

It is exceedingly interesting to note that out of 447 Japanese paintings submitted only 81 were admitted, while out of 489 oil paintings as many as 137 met with approval. This marked superiority in the number of western paintings to the Japanese paintings is significant. The exhibition, which also contained 33 pieces of sculpture chosen out of 49, was, on the whole, considered to be quite successful, as many works of high standard showed marked improvement over those displayed at previous exhibitions. Improvement was especially noticeable in the oil paintings. They showed the result of hard and faithful work in what may be termed a new departure in Japanese art. Critics generally seem to have been satisfied with what oil painters have accomplished, and hope for their future seems much brighter than it has been.

As to the future of Japanese painting, the exhibition suggests a few remarks. The exhibits showed that the Japanese painters of the present day are now in a transitional period. They seem to be in darkness, unable to feel their way. Some seem to feel that a catastrophe is near at hand, while others are more

sanguine as to the future. In fact, the critics seem to differ so widely as to the prospects of the painters that it is hard for the general public to know the exact position that Japanese paintings now take in respect to the future. However, it seems to be the general feeling among Japanese artists that it is incumbent upon them to take what is best in Western methods and to harmonise it with the best in their own ideal and then evolve something new, thus giving new life to Japanese painting. The result would possess the best qualities of true Japanese work, and yet would be far from being called a Western picture. Such seems to be the goal towards which the more progressive artists of to-day are striving, as judged by their work displayed at the exhibition.

Not only are the artists themselves bewildered, but so are those who are in a position to assist them. They seem to be unable to get away from their custom of looking upon Japanese paintings as curios, placing value upon them because they are old, and unable to see any value in things that are new although they may possess qualities worthy of notice. There are a great many art lovers in Japan, as well as in other countries, who are unable to admire a piece of art for its own merit, but only because of the old and well-known names attached to it. As long as these persons hold influential positions in the world of art it will be exceedingly difficult for young Japanese aspirants to continue to strive for something new and something higher. More progressive artists claim that as Japanese painting was in the first instance imported from China, it is perfectly in order for them to get whatever is best from European methods of painting and incorporate it with their own.

NAN-KYOKU.

ART SCHOOL NOTES.

LONDON.—Mr. W. R. Colton, A.R.A., must have damped the spirits of some of the ambitious students who sat before him, when, in his opening address at the Royal Academy, he declared that at the present time not a single artist in Britain was making his living by producing ideal sculpture. But Mr. Colton was not without hopes of better things, and thought that at the present time of strife and contention, of fresh ideas and efforts to gain new

ground in sculpture, we were possibly on the verge of the greatest period of art in England. In lamenting the scarcity of demand for ideal sculpture in this country the lecturer complained that the patron of to-day never seemed to want to go beyond work of six inches or so in height! The young sculptor who devoted himself to ideal work must, he said, be prepared for a long struggle, for privation and for possible failure. Success in any case could only be for a few, but the chance of it was worth the hardest fight, and later on the artist would look back to that time of struggle as infinitely precious, although he might bear the scars of it all his life. Mr. Colton warned the Academy students against the dangerous fascinations of colour, "the Calypso of sculpture," and said that although the Greeks used colour, he could not believe that it was on their finest work, but only on big things that were meant to impress the common people. Mr. Belcher, R.A., presided at Mr. Colton's first lecture, in the absence, through long-continued illness, of the popular Keeper of the Royal Academy, Mr. Ernest Crofts, R.A.

At the recent exhibition held at the Grosvenor Studio, Vauxhall Bridge, the most notable feature was the collection of outdoor studies made by the members of the summer sketching classes conducted by Mr. Walter Donne, the principal of the Grosvenor Life School. Some of Mr. Donne's own accomplished outdoor work was shown on the same occasion, and looking from it to the studies made in the class it was interesting to notice how successfully the pupils had maintained their individuality when working side by side with a strong painter. Mr. Donne makes a point in his teaching of endeavouring to preserve the personal outlook in the work of each student, and the variety of treatment seen in the exhibition was a proof of his success. Among the oil paintings the completest work shown was a sunny study by Miss I. Watkin of an orchard near Dieppe, vigorously handled and very pleasant in colour. Miss V. Down showed a good sketch of marsh and sky painted on the Welsh coast near Barmouth; and other praiseworthy works in oil were landscapes by Miss E. M. Wright, Miss Helen Sengel and Mrs. Duncan; and a fresh, bright painting of a child's head by Miss R. Bonnor.

Miss S. M. Duigan contributed an excellent

water-colour of a rough cart road across fields, seen on a hazy morning, and another sympathetic drawing in grey tones of a haystack and cabbage garden. Miss L. B. Swan's pastorals were dexterous in execution but displayed a slight tendency to mannerism; and Miss Beach showed artistic capacity in the choice of such an admirable subject as the ancient churchyard seen in her picture. Attractive landscapes in water-colour were also exhibited by Miss Johnson and Miss Roscoe, a frame of capital pencil landscapes by Miss L. Watkin, and decorative and figure designs by Miss Branfoot and Miss Noel. A group of sketches in colour made for the weekly composition class illustrated another useful side of the work of the school, which was further shown by numerous bold and vigorous studies from the nude figure, which the students are encouraged to draw and paint the size of life. The interest of the school exhibition was strengthened by the paintings by Mr. Donne already referred to, and by some charming studies by Mrs. Donne, of children, and of quaint and fanciful animals treated decoratively.

Mr. Charles Shannon's election to an Associateship adds another name to the long list of artists who commenced their education at Lambeth and afterwards attained to membership of the Royal Academy. These artists include, in addition to Mr. Shannon, the late Harry Bates, A.R.A., and John Macallan Swan, R.A.; Sir George Frampton, R.A., Mr. Stanhope Forbes, R.A., Mr. W. Goscombe John, R.A., Mr. W. R. Colton, A.R.A., and Mr. F. W. Pomeroy, A.R.A. It was at Lambeth, in 1885, that Mr. Shannon gained one of the earliest of his many artistic successes by carrying off a first prize for figure design in the Gilbert (now Gilbert-Garret) competition. It has already been noted in this column that by a remarkable coincidence another first prize in the Gilbert Competition of the same year was taken by Mr. Charles Ricketts, then, as now, the inseparable companion of Mr. Shannon.

Mr. D. Murray Smith, R.B.A., criticised last month at the Byam Shaw and Vicat Cole School of Art a number of compositions and designs selected from those executed by the students in the course of the past half-year. The useful and eminently practical comments of the landscape painter were listened to with

deep attention by the students, who became even more interested when at the close of his criticism Mr. Murray Smith commenced the delicate task of selecting the best three works from the large number exhibited. The best, in the order named, were by Miss D. Bussé, Miss Hilda Trefusis and Miss Joan Wodehouse. With the compositions were shown some paintings of the draped figure done in sittings of an hour and a half in the popular afternoon class devoted to time studies in colour. Some of these rapidly executed paintings were remarkably successful in suggesting the action of the model and the general scheme of colour.

W. T. W.

REVIEWS AND NOTICES.

Essays on the Purpose of Art. By Mrs. RUSSELL BARRINGTON. (London: Longmans, Green & Co.) 12s. 6d. net. — Mrs. Barrington's new and fascinating volume has been prepared, she herself explains, as a kind of sequel to her earlier publications on George Frederick Watts and Lord Leighton, and in it she has, she says, endeavoured to recall in a more exhaustive manner than before, the aspirations and aims of the two artists whose close friendship it was her privilege to enjoy. That she has, on the whole, succeeded in her main ambition will be at once conceded, so clearly does she define the distinctive peculiarities of their personalities, noting their few points of union as well as the wide differences that separated them. "It was," she remarks, "chiefly by their conversations that they stamped their abiding beliefs most convincingly on the memory. Their unstudied, 'undraped' spontaneous talk was of the best, far and away more characteristic than their more deliberate and formal utterances." "Leighton," she adds, "had the more independent mind of the two. He had the confidence of the conquering races. Watts had the slumbering susceptibility of the Celt—the Welsh Celt." In familiar intercourse with their chosen friends, these qualities were very clearly revealed, as is amply proved by many interesting incidents recorded, such as readers of the book would gladly have had multiplied. Mrs. Barrington, however, suddenly deserts her main subject and launches forth into long dissertations on such topics as Present Conditions unfavourable to the Creation of Permanent Art, the Finer Facts of Nature, National and Personal Individuality, &c., in which Leighton and Watts are only referred

to *en passant*. It is only towards the very end of her work that the writer once more concentrates her attention on them, dwelling in two eloquent chapters on the something each of them said that had not been said before, and supplementing her own estimate of the ethics of their teaching by quotations from other expert judges. With regard to Leighton it must be confessed she gives a very uncertain sound, evidently finding it impossible to sum up succinctly what it was that set him apart from all his contemporaries, but of Watts, she observes, "The something he said embodied the sense of noble Greek severity emotionalised into passion by the temperament of the Celt."

Canova. By VITTORIO MALAMANI. (Ulrico Hoepli, Milan.) 36 lire.—It is somewhat strange that an artist so exceptionally gifted as Antonio Canova should have been comparatively neglected by the critics of his native land. Volume after volume has of late years been issued dealing exhaustively with the masters of the Renaissance, their predecessors and immediate successors, but concerning the man who for a time at least revived the great traditions of Italian plastic art, there existed in Italy until quite recently but one biography worthy of the name, that from the pen of the Abate Missirini. The scholarly and richly illustrated monograph of Signor Malamani, which it is to be hoped may be translated into English, may therefore justly be said to fill a long-felt gap in Italian art literature. He has devoted himself for over twenty years to the study of Canova as a man and an artist and into a narrative of absorbing interest, bearing on every page the stamp of high culture, he has woven with much of the original criticism that in these days of plagiarism is becoming ever more rare, many a hitherto unrecorded anecdote bringing into relief the warm heart and generous disposition, the stern sense of rectitude and noble ambitions of his hero. Copies of MS. documents difficult of access and a series of very complete Indices give added distinction and value to a volume which will be of the greatest possible value to the future student.

Japan: A Pictorial Record. By Mrs. LASENBY LIBERTY. (London: A. and C. Black.) £2 2s. net.—By far the most beautiful series of photographs of Japan, published in the West, is the one now under review. Mrs. Liberty has selected her subjects with much skill in obtaining the most satisfactory points of view, and the excellent photogravure repro-

ductions add to, rather than detract from, the artistic value of the original prints. Mr. Liberty's informing notes accompanying the illustrations add greatly to the interest and value of the book.

Stories from Dante. By SUSAN CUNNINGTON. Illustrations in colour by EVELYN PAUL. *Stories from Shakespeare.* Retold by THOMAS CARTER. Illustrations in colour by G. D. HAMMOND, R.I. (London: G. C. Harrap & Co.) 5s. net each.—These stories serve perhaps the useful purpose of an introduction to what must be read afterwards in the original, though in the case of Shakespeare one had imagined that Charles Lamb had entirely satisfied any such want. The illustrations, though good in the main, seem in both cases to miss somewhat the spirit of the stories, as though the artists had found themselves not in complete sympathy with their subject. Miss Gertrude Hammond's drawing is excellent, and the colour pleasing, but the composition of the pictures, and the choice of subjects for illustration, leave much to be desired. Miss Paul's illustrations are better chosen in point of subject, but seem to lack imaginativeness.

Designing from Plant Forms. By JOHN WADSWORTH. (London: Chapman & Hall.) 6s. net.—We can commend the author for his drawings of plants and flowers, which indeed have often more true decorative quality than his application of those forms in design. His letterpress contains many useful hints to those who are at the commencement of the subject, and in particular he would "urge upon the student the necessity of making a thorough study of lettering"—excellent advice which we wish were more often followed.

From Messrs. F. Wolfrum & Co., of Vienna and Leipzig, we have received the first instalment of an important large folio work, *Architektonische Handzeichnungen alter Meister*, the object of which is to place within the reach of students of architecture and others, an extensive series of reproductions of representative sketches and drawings made by master architects at various periods from the 13th century till the beginning of the 19th. The programme of the work fulfils essentially the same idea as the late Baron Geymüller had in view when some 18 years ago he projected a "Photographic Thesaurus of Architecture and its subsidiary Arts"—a scheme which he returned to ten years later at the International Congress of Historical Sciences in Rome, but which he

never lived to see carried out. The work, of which the first part of the first volume has now appeared, is issued under the editorship of Dr. Hermann Egger, who is a Professor at the Technical High School and Lecturer on Architectural History at the University, Vienna, and when complete, promises to be a valuable acquisition to the architect's library, for the majority of the drawings have never before been reproduced. Among the masters represented in the initial instalment are Giovanni Bernini, Girolamo Rainaldi, Giuseppe Galli, Alexandre Le Blond, François Le Moyne, Hubert Robert, J. F. Chalgrin and Hohenberg von Hetzendorff. The reproductions, which are mounted on grey cards, are excellent, and there will be 60 to each volume, the price of which has been fixed at 100 mks.

In *Colour Printing and Colour Printers*, recently issued by Sir Isaac Pitman & Sons, Ltd. (12s. 6d. net), Mr. R. M. BURCH reviews the numerous processes employed in the production of coloured engravings and illustrations from the 15th century down to the present time, but the narrative deals more fully with the processes which originated from the early part of the 18th century onwards, beginning with Le Blon's two-colour mezzotints. Considerable space is devoted to the history of chromo-xylography and chromo-lithography, and the volume concludes with a special chapter on "Modern Colour Processes," by Mr. W. Gamble, editor of the "Process Year Book." Numerous coloured plates illustrate the text, and there are also some portraits of inventors of the processes which the book deals with.

Although Mr. Carter in his new issue of *The Year's Art* (Hutchinson & Co., 5s. net) has again had to resort to compression in order that the volume should not become unwieldy, we note that it is as replete as ever with useful information touching the multitudinous art institutions of this and other countries.

The study of the markings and colourings of natural objects is one which all interested in decorative design will find to be of considerable value to them. In no objects can more beautiful schemes of colouring be seen than in the tropical lepidoptera. Mr. A. Ford of Bourne-mouth has lately shown us a series of fine specimens mounted in glass boxes so that both back and front of the insects may be seen and the objects handled without fear of injury. These should be especially valuable to those to whom the matter is of interest.

THE LAY FIGURE: ON DOING THINGS QUICKLY.

"CAN you explain to me why so much stress is always laid upon the advantage of speed in artistic production?" said the Craftsman. "I have much doubt myself whether the effort to do things quickly is not a common cause of failure, and whether it is not the reason why so much bad work is turned out."

"Things done in a hurry are never done well," quoted the Man with the Red Tie. "There is something in the old proverb, no doubt, which supports your case, but, all the same, I am not prepared to admit that speed in production is necessarily a cause of bad work."

"If you accept the proverb you cannot make reservations," retorted the Craftsman. "Things are never done well if they are done in a hurry, therefore bad work is the necessary consequence of speed in production—that is obviously implied."

"Not necessarily," broke in the Art Critic. "You are missing the distinction between hurry and speed. There is another proverb which applies—more haste, less speed—and you must take the two sayings together if you want to argue the question properly."

"By all means," returned the Craftsman. "It seems to me that both of them illustrate my point. I contend that it is only by deliberation, by prolonged study, by slow and careful execution, that the finest type of artistic achievement can be made possible. To my mind the distinction between haste and speed is one without a difference; speed in production is only another name for hasty performance, and hasty performance is necessarily bad."

"There I am with you entirely," agreed the Critic; "for hasty performance I make no apology because it must have all the defects that come from want of thought, and from the hurry that, more than anything else, hampers freedom of expression. But I insist still upon my distinction between haste and speed, and one is a vice in art, but the other is a most commendable virtue which all artists should strive to acquire."

"Then you do not believe in deliberation?" asked the Craftsman. "You do not think that for fine work deep thought is necessary, and that only by a process of careful building up can the real masterpiece be evolved?"

"Why should we believe in the devices of the pedant?" scoffed the Man with the Red

Tie. "Your method of working would destroy all freshness of feeling, all spontaneity and vitality. Things done that way would be dry and uninteresting to the last degree; you must have rapidity of expression if you are going to say anything worth attention."

"You are both right and wrong," said the Critic. "Pedantic study and pedantic processes lead certainly to dull results; but careful deliberation and deep thought are vital essentials in artistic production, and every true artist will recognise that without them he cannot hope for success. Yet equally he will recognise that speed in stating his convictions is necessary, if his work is to be sufficiently expressive and to have its proper measure of significance."

"Why should he not be as deliberate in production as he is in preparation?" cried the Craftsman. "Surely his work will be better in quality and more consistent in effect if he keeps to the same method all through."

"No, I think not," replied the Critic, "because slow working implies only a half-formed conviction. The man who deliberates over methods of expression is usually uncertain of what he is going to do. He has not made up his mind beforehand so he hesitates and experiments; he comes across difficulties he had not foreseen and he has a struggle to evade or overcome them. Or he allows all kinds of side issues to distract his attention from his main idea because he has not considered them sufficiently in advance. The result is that his work has a tentative air; it shows the labour that has been expended upon it and it is over-elaborated here or incomplete there just as it reflects the helpless waverings of the artist's mind."

"I see now what you mean," said the Craftsman. "You wish the artist to come to his work with his mind fully made up, and you think that if his mind is made up the more rapid his expression the more convincing will be his performance."

"Precisely: you express my meaning admirably," answered the Critic: "and I may say that it is my sincere belief that every really successful work of art is rapidly performed. Its success and its rapidity of production are both due to the same cause, the most exact and deliberate preparation. Speed is only objectionable when it degenerates into haste, when it ceases to be the outpouring of accumulated knowledge and becomes either a cloak for laziness or ignorance or merely hurried fumbling with half-formed ideas." THE LAY FIGURE.

Landscapes by George Inness

A REMARKABLE COLLECTION OF
LANDSCAPES BY THE LATE
GEORGE INNESS, N.A.
BY ARTHUR HOEBER

A FORTUITOUS circumstance has enabled Henry Reinhardt, the well-known art dealer of New York and Chicago, for long years identified with the placing of pictures all through the Northwest, to obtain a most remarkable collection of landscapes by the late George Inness, whose fame has increased with the years since his death. While yet in the flesh, however, the great artist had the satisfaction of knowing that his canvases were eagerly sought after by the best of the collectors, who were proud to come to his studio and carry away his work while the paint was yet fresh. Five years after his death three of his pictures brought over \$24,000 at the famous Thomas B. Clarke sale. They were the *Gray*, *Lowery Day*, \$10,150; the *Delaware Valley*, \$8,100, and the *Clouded Sun*, \$6,100, breaking all records in the auction room for American work.

The pictures that have come into Mr. Reinhardt's possession were obtained from a prominent New York collector, who for years was an eager searcher after the works of Inness. Five of these pictures were bought by this man at the Clarke sale in 1899 and one he secured when Mr. William T. Evans disposed of his pictures a year after.

As we go to press a report from Chicago announces that E. B. Butler, of that city, has purchased these Inness pictures, at a price of \$150,000 for eighteen canvases, and that Mr. Butler will present the collection to the Chicago Art Institute.

The majority of the canvases represent the artist at the fine culmination of his talents, and were executed in the late eighties or early nineties, when Inness had developed his best manner. Such a work as *Threatening*, the man has not surpassed, while the *Rainbow—After a Summer Shower* is a genuine inspiration. But there are many moods represented here, as in the wonderful *Mill Pond*, a poem of the autumn with its rich reds and yellows, a very epitome of the season and as decorative a work as Inness ever conceived. This picture was shown at the Exposition Universelle, in Paris, in 1900, where it attracted the enthusiastic commendation of the French painters and settled the fame of Inness once and for all at the Gallic capital. From this to the sumptuous *Autumn Woods* discloses the man's wonderful variety, for this last canvas has not been surpassed by any product of the Barbizon men. For mellowness, for depth of appealing tone, and for the sentiment of the time and place, it is a veritable

chef d'œuvre. Indeed, it is difficult to write of this collection in terms of moderation, so consistently beautiful is the group.

All the compositions are marked by great simplicity. Very little sufficed Inness when the mood was on him, and with modest material he would evolve a dramatic situation, or drop into the lyrical with strength in the one and sweetness in the other, or, perhaps, combine the two as does only the master. Such a work is his *In the Valley* here, wherein one sees through the sweeping cloud forms the blue of a mountain range, the sun flooding a peaceful valley. It is a most transient effect that few men would dare to paint and it could only have been seen momentarily by this artist; yet he has caught it all with rare fidelity, caught it in its best pictorial aspect, and put it down in a most convincing manner, as if it were all the easiest thing in the whole world. Yet in point of fact no man worked harder than did Inness to achieve his end, for while it frequently happened that at a single sitting he would dash off a masterpiece—thus it is said he did his *Gray*, *Lowery Day* within the twenty-four hours—the amount of work he destroyed was appalling. He was just as likely, at a second painting, to completely change the scheme of a beautiful start and, finally, in despair, to scrape out all he had done. It not infrequently happened that patrons would bring him their pictures for some little repainting and return to find their prized possession quite unrecognizable.

Toward the end of Inness's career Mr. Thomas B. Clarke, the eminent collector, who came almost daily to his studio and practically had first choice of all he did, when he saw a canvas on the easel that pleased him would carry it away with him in a cab, though the paint was still wet, that there might be no mistake and that Inness might have no further chance to experiment. A man of moods, Inness sometimes, when the fit was on him, would work far into the night, lighting his lamps when the day had gone and laboring under artificial illumination, till away past midnight his family would fairly drag him off to bed. For he was, after all, a genius, with all the peculiarities that appertain to that class of workers, and he was by no means the best judge of his own products, setting store at times on quite indifferent pictures and equally ignoring his best. Above all, he found his pleasure in production. He was rarely idle. A deep reader, he had a fluency in conversation that made him a delightful companion and he had the power of application to a remarkable degree, while his concentration was enormous. This exhibition by Mr. Reinhardt is a distinct na-



Reinhardt Collection
FLORIDA PINES

BY GEORGE INNESS

tional event and not again in the lifetime of this generation is it probable that so many Inness canvases will be assembled in one display. It is to be hoped

the New York public will have the privilege of seeing the pictures, and Chicago is indeed fortunate that the exhibition goes there first.



Reinhardt Collection

THE MILL POND

BY GEORGE INNESS, N.A.

Meanwhile it emphasizes the excellence of the American in a landscape way and is an object lesson to the collector. Further, it makes one

regret that so discriminating a judge as Thomas B. Clarke has forsaken the field of American painters for other collecting.



THREATENING
BY GEORGE INNESS, N.A.





AT NIGHT
BY GEORGE INNESS, N.A.



8 June 1893

IN THE VALLEY
BY GEORGE INNESS, N.A.

The Fine Arts Building, Chicago



PART OF THE LAKE FRONT, CHICAGO. THE FINE ARTS BUILDING IS THE SECOND FROM THE LEFT, THE ART INSTITUTE ON THE EXTREME RIGHT

THE FINE ARTS BUILDING IN CHICAGO

BY ELIA W. PEATTIE

THE Fine Arts Building in Chicago is remarkable among such enterprises as housing within its walls so great a proportion of the artistic, intellectual, literary and educational interests of a great city. The building is occupied by sculptors, painters, actors, musicians, writers, illustrators, etchers, gold and silversmiths, carvers, decorators, publishers of special editions, teachers of elocution and expression, the drama and the cognate arts; dealers in the antique and the curious, sellers of pictures, prints, pianos, books, porcelains, fine furniture, laces, linens. To some extent the various arts and crafts have grouped themselves. The musicians congregate on certain floors; the smiths and decorators show themselves to be neighborly; the educational interests are to be found together, and the artists, making for the skylights, take themselves to the tenth floor. Here is to be found a congenial confraternity. The painters have united in placing original mural decorations upon the walls, and on the occasions—and they are many—when social affairs are given the studios are used in common. Here the Little Room, that insouciant, vagrant academy of folk “who do things” in a literary or artistic way, has its twilight meetings in the studio of a well-known portrait painter, and here it holds its satiric theatricals, its masques and banquets.

In respect to its centralization of interests the building, which was opened in 1898, has few counterparts, and locally it has, of course, outdone its predecessors. The hall, built by Thomas B. Bryan where the first art exhibition was seen in 1859, was a

studio building. Uranus H. Crosby’s million-dollar opera house drew the artists of the city together in its studios and attracted the public by its exhibition rooms and galleries, where the founder’s collections might be seen. Before the fire of ’71 the Ayer Building at Monroe and State streets showed an innovation in excluding the musicians. Readers of E. P. Roe may remember a scene in this building in “Barriers Burned Away.” Judge Lambert Tree ventured a studio building, but on the north side of the river, and for such an enterprise position is all-important. In short, the Fine Arts Building, though it stands in a line of succession in the growth of the city’s artistic life, does not so much borrow importance from that fact as lend importance to it. Of course, it can hardly be said that the realization of the founders of the building, the Studebaker brothers, and Mr. Charles C. Curtis, with whom the scheme originated, was accomplished—in so far as it has been accomplished—at once. Although a generous response was made, with promptitude, upon the opening of the building, it has taken years of patience, persistence, elimination, selection and sustained enthusiasm to bring about the success which has now undeniably been achieved.

In addition to the space allotted to studios and shops there are no less than three auditoriums in the building. One of these, originally intended for musicales or illustrated lectures, was, early in its history, converted into the Studebaker Theatre. As such it was opened in 1899 by Mr. Henry W. Savage’s Grand Opera in English, and for two years the Castle Square Opera Company played to audiences which, to the last, demonstrated their appreciation of the educational opportunity afforded by the fine artistic presentations of the best operas

The Fine Arts Building, Chicago



THE MUSIC ROOM ON THE MAIN FLOOR

given by these singers, at popular prices. In this theatre have appeared the Russian players, Nazimova and her confrères, on their first visit; here, too, have been given the first performances and initial runs of the operas of Frank Pixley and Gustav Luders, and of the operas and plays of George Ade;

here Arnold Daly has shown the quintessence of Bernard Shaw; the Ben Greet players have appeared in Shakespeare, light opera and romantic drama, and here, only the other day, Sara Bernhardt uttered her mellifluous farewells.

On the same floor with the theatre—that opening from the street—is a music hall in which audiences of an interesting character have listened to chamber music of the finest quality, to private musicales, to the lectures of Edward Howard Griggs, Dr. Louis K. Anspacher, the performances of the Théâtre Française, the lectures of the University of Chicago Extension, the Shakesperean festivals of the Chicago Woman's Club.

The Assembly Hall, much used by clubs and societies, is on the tenth floor. This is the meeting place of numerous organizations, which, having rooms adapted only for everyday use, require a large hall for special occa-



THE COWAN ROOMS ON THE MAIN FLOOR

The Fine Arts Building, Chicago



THE ROULLIER GALLERIES ON THE SEVENTH FLOOR

sions. The building is the home of some of the most interesting societies in Chicago. The Chicago Literary Club, composed of a group of gentlemen of many professions, with a taste in common for literature, and the Caxton Club, an organization devoted to bibliography, share the same reserved and admirable apartments; the Chicago Woman's Club, one of the most disinterested and effective organizations of women, has capacious rooms, furnished in luxurious comfort; the Colonial Dames, the Daughters of the American Revolution, the Chicago Kindergarten Association, the Amateur Musical Club, the Illinois Equal Suffrage Association, the Catholic Woman's League, the Alliance Française, the Theatre Française, the Young Fortnightly, the College Club, the Wednesday Club, the Thursday Club and various welfare clubs of one sort and another meet in this building, almost all of them having rooms of their own. Here, too, meets The Fortnightly, the oldest of the women's social and literary societies

in Chicago— an organization of Brahmin caste, with a high reputation for its literary product.

On certain days of the season the place is alive with a vivacious company. Wednesdays and Saturdays are particularly notable occasions. The *matinées* bring their crowds, the chances are favorable for a lecture or a musicale in the Music Hall, the clubs hold their weekly meetings or give their receptions, there will be teas and "at homes" in the studios, and after formalities are over the crowds pour into the quiet book shop, into the picture gallery, or seek the shops in search of prints.

In the inauguration of this building and in the conducting of it the officers have shown themselves to be largely disinterested. The effect upon a tremendously energized, industrial city of such a building, fostering as it does the higher aspirations and qualities, is not to be calculated. And this accords with the idea of the founders from the first, that the building should have such a stimulating influence.



THE THURBER GALLERIES ON THE FIFTH FLOOR

New York Society of Ceramic Arts



By Mrs. Unger and Mrs. Philpot



By Mrs. Leonard



By Mrs. Richard Hicks



By Miss Elizabeth Mason



By the Atlan Club

A REPRESENTATIVE selection is here shown from the overglaze work lately on view in the annual exhibition of the New York Society of Ceramic Arts, held in the galleries of the National Arts Club, 119 East Nineteenth Street, New York City. The exhibition was also noteworthy for the showing made by the potters. The society is doing excellent work in the encouragement of a high class of craftsmanship in both pottery and porcelain.



Courtesy of The Ehrich Galleries

CARTHUSIAN MONK

BY ZURBARAN

I N THE GALLERIES

THE Berlin Photographic Company last month opened its new galleries on Madison Avenue, near Forty-second Street, New York, with a loan exhibition of pictures by the late Alfred Stevens, which proved to be a significantly noteworthy event. It constituted the first exhibition of Stevens's works exclusively ever held in this country and its distinction and success were largely due to the efforts of Martin Birnbaum, the writer of the admirable preface to the catalogue, and to William M. Chase, who generously loaned a large number of the pictures. Alfred Stevens, the Parisianized Belgian artist, was preeminently a painter for painters. He was the inspiration and delight of his younger confrères of the sixties. Generously tolerant of the then incomprehensible new school of impressionism, he was the advocate and friend of Whistler and sympathizer of Manet, whom he introduced to the dealers. In the *Impressions of a Painter*, published in his later years, Stevens thus defines the highest reward which can fall to the lot of a painter: "The sincere approbation of his professional comrades is

for the painter the most flattering of recompenses." Stevens lived to experience this in his own life. In 1900, at the age of seventy-two, he was honored by an exhibition of his work at the Ecole des Beaux-Arts, an occasion of supreme gratification to him and an indication of the high rank he had attained in his own time.

The group of twenty-five pictures shown in New York was not wholly representative of his highest attainments. Unfortunately, the few finest examples which have drifted from time to time through the dealers' galleries or auction sales here have been lost to public view in the great private collections of the country. The exhibition interested largely as illustrative of the work of different periods in the long career of the man who has been called the greatest genre painter of the nineteenth century. Several of the canvases recalled his best-known masterpieces in the Brussels and Antwerp museums. Whistler appeared on the scene later, but the tiny marines, painted by Stevens in his declining years and seen here, might easily have been the inspiration of the author of the pictorial "symphonies" and "nocturnes."

An exhibition of pictures by Gari Melchers was on view at the Montross Galleries until March 15.



Courtesy of Frederick Keppel & Co.

LA TOUR DE L'HORLOGE

BY MERYON

Twenty paintings by George Alfred Williams have renewed the attractive impression of this painter's work. The annual show of the Ten American Painters is on view there until April 8.

Of outstanding interest among an interesting group at the Ehrich Galleries, 463 Fifth Avenue, was a Zurbaran canvas depicting a Carthusian monk in the costume of his order. The vigorous modeling of the head, the dominating poise of the seated figure, the severe whites of the heavy robe set off by the touch of dull red in the leather of the chair, were features of a canvas that fairly seized attention.

Orchardson and Ridgway Knight, whose work bears certain resemblances in its qualities of feeling to that of the late British painter, were characteristically represented at the Knoedler Galleries, 355 Fifth Avenue, recently, in a group of paintings which brought together a variety of means in personal expression. Orchardson's *The Gamester's Wife* is, perhaps, less suave than scenic. His imagination staged its ideas, but the stage management was adroit and serious.

Mr. Fitz Roy Carrington, of Frederick Keppel & Co., 4 East Thirty-ninth Street, has begun the issue of what promises to be an important publication in



Courtesy of M. Knoedler & Co.

ARMANDE THE SHEPHERDESS

BY RIDGWAY KNIGHT



Courtesy of Frederick Keppel & Co.

LE PETIT PONT

BY MERYON

its field, *The Print Collector's Quarterly*. The second number, to be issued about April 15, will include illustrated articles on "Etchings of the Seventeenth Century," by David Keppel; "The Etchings of Goya," by Charles H. Caffin, and "The Etchings of Fortuny," by Royal Cortissoz. A current exhibition brought together seventy-four selected impressions of early states of Meryon's etchings of Paris. "His method," says Mr. Carrington, in the catalogue prepared for this exhibition, "was all his own. Many penciled studies, built rather than drawn, from the bottom upward, in hard pencil, more in the manner of the burin engraver than with the freedom to which later work by other hands has accustomed us, were combined in one harmonious whole; and so combined as to be perfectly satisfying, even though, as in *Le Petit Pont*, two viewpoints were combined in one plate."

A collection of small bronzes by American sculptors has been shown at the Albright Art Gallery, Buffalo.

An exhibition of recent paintings by Frank Townsend Hutchens has been seen in the Gillespie Galleries, Pittsburgh, Pa., and later in the galleries of the Noonan-Kocian Company, St. Louis, Mo.



LIFE-SIZE AQUARELLE PORTRAIT
OF MRS. JAMES A. STILLMAN

BY ELIZABETH
GOWDY BAKER

THE WORK OF ELIZABETH GOWDY BAKER

SUCCESSFUL life-size portraiture in pure aquarelle commands the interest and attention of all lovers of this old-fashioned transparent medium. Elizabeth Gowdy Baker, in her successive exhibitions at Knoedler's Galleries, has shown what can be done on a large scale with the pure color. In one of the portraits last seen at Knoedler's, that of Mrs. James S. Clarkson, in which the painting of lace gown, blue scarf, pearls and other accessories demand most careful detail work, no trace of body color or gouache is to be discovered. A less conventional likeness of Mrs. James A. Stillman shows the subject in picturesque gown of iridescent silk draped with scarf of delicate lace.

Absolute permanency of color is undoubtedly a desirable quality in all portraiture, and so much is

granted to the technique practised by the earliest painters in fresco and water color. Other qualities, however, comparatively easily attainable in more plastic materials, as oil, pastel and gouache, are equally important factors in the building up of a successful portrait, and these are technically impossible to secure in this restricted medium.

Mrs. Baker has by her skill and clever manipulation of large washes of color succeeded beyond the point where innumerable contemporaries have despaired, because of the prohibitive problems presented. Three portraits recently shown in the artist's studio in the Tiffany Building are those of Mr. and Mrs. James A. Baker and their daughter, of Houston, Texas. These are admirable examples of the artist's ability to secure a likeness. A. T. S.

THE exhibition of the American Water Color Society opens at the Fifty-seventh Street Galleries, New York, April 27, closing May 21.



LIFE-SIZE AQUARELLE PORTRAIT
OF MRS. JAMES J. CLARKSON

BY ELIZABETH
GOWDY BAKER



"STONEHAVEN." FROM THE WATER-COLOUR DRAWING
BY SIR ERNEST A. WATERLOW, R.A., P.R.W.S.

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E. H. BLASHFIELD'S MURAL DECORATIONS FOR HUDSON COUNTY AND YOUNGSTOWN COURT HOUSES BY WILLIAM WALTON

IN HIS eight great pendentives recently placed under the central domes of two new and imposing court house buildings, Mr. Blashfield seems to have especially justified his choice of that field of mural painting in which he has excelled, and which, very possibly, was selected for him by temperament, training and those various other circumstances and qualities which distinguish one painter from another. Whatever, architecturally considered, may justify in certain conditions other styles of mural painting, the gravely historic, the wildly decorative and allegoric, the merely illustrative, that which prides itself on being of the present day, literal, so-called realistic, ignorantly scorning the imaginative and the ideal—whatever may permit in certain architectural situations the introduction of some one of these methods, it would seem that in the pendentives or spandrels, under a great open dome, only one style of mural figure decoration in color was called for. In these narrow triangular space, between the arches which carry the soaring dome, is needed only of something which completes the sense of impersonal elevation and lightness and aspiration and joy to the eye which the architect with his semi-classic or near-Renaissance inspiration is trying to express. In these narrow and most vital spaces anything which interfered with this serene and triumphal whole, which imparted information concerning the iron workers and the masons, or the life in the streets outside, or even some details of the local history—in hunting shirts or in frock coats—would be most incongruous. Here, if anywhere, must the mural painter most strictly consider his architecture, and, if he be really qualified, it may be given him to complete finally the architect's triumph as no architect since Bramante could have done.

At least, something like this will be suggested to the intelligent visitor who sees for the first time Mr. Blashfield's four pendentives of the trumpeter *Fames* under the central dome of the big new Hudson County Court House on the heights of Jersey City, N. J. To begin with, his paintings present an admirable triumph of whites—that color which is so difficult; in the midst of the colder and bluer and grayer whites of the marbles around and below them and under the purple and dull gold of the dome above, these warmer, yellowish and greenish whites, with the brown of the wings and the still warmer tints of the flesh and the hair, give a curiously beautiful color effect to the whole interior of the upper part of the great open hall. The figures seem luminous, even in the presence of the numerous electric globes which burn on the brightest days, and their stature and grace and wide wings complete the impression of something monumental, fine and imperishable, like the architecture. The displayed wings are very important in this case—which fact alone justifies the choice of this ideal and imaginative art. In the second floor of this central hall, below them, is a great circular opening surrounded by a balustrade, so that the paintings can be seen from the ground floor through this opening, but much better from the second floor. A mezzanine balcony with a light iron railing is carried around the four sides between the second and third floors, and the walls, at this writing, show flat tints of pale reds and oranges, but no other paintings. The interior of the dome is decorated with narrow, vertical, converging panels, with a background of dark-purple similar to that which the painter has put in behind his figures; on this background is a delicate Renaissance pattern in dull yellow or dull gold, and the necessary accent of red is furnished by little oblong and circular medallions running around near the center of the dome and bearing the signs of the zodiac in white relief. The daylight falls through a great circular skylight in the top, and is supplemented by the numerous electric globes around the sides.

Pendentive Decorations by E. H. Blashfield

These figures are about thirteen feet in height, but when seen from the second story seem but little larger than life—as is fit for genii. Three have set their long, slender trumpets mouth down on the floor, while they support on slender pedestals ornamental shields, or *écussons*, bearing each the portrait in relief of some distinguished citizen of the State—Alexander Hamilton, Richard Varick and Abraham O. Zabriskie. She who has charge of John Stevens's immortality lifts her trumpet and her veil, with one hand, to show a somewhat disturbed and beautiful countenance. In fact, in three of these heads the painter has apparently thought it worth while to depart from the serene and classic type which he usually gives his stately and presiding womanly figures. In the great displayed wings in each case the upper wing coverts, on each side of the head, are brown, not too warm, the feathers below pale yellow and the long lower feathers white. The shadows of the white draperies are yellowish gray or greenish gray, the shields and pedestals very light yellowish in color, the narrow border which runs all round the triangle (not shown in our photographs) a clear, positive gray. These human figures are supported, as it were, and led up to by carved female heads crowned with rays, in white marble, in the keystone of each of the four great arches. The architect of this large and imposing building is Hugh Roberts, of Jersey City, and, in addition to the large historical paintings by Howard Pyle in the Freeholders' Room downstairs, it is proposed to place other decorative panels on some of the walls.

A greater profusion of detail, ornament and color is furnished in the four pendentives of the dome of the new Court House of Youngstown, Ohio, Owsley, Boucherle & Owsley, architects, as called for by the somewhat greater richness of the architectural setting, the paintings furnishing the final touch of enrichment. The interior of the dome, which also rises over a central open hall, is blue and gold, with some subdued reds in small places, and the walls are of cream white marbles and creamish-colored stones, in the painter's opinion, "very handsome and distinguished." The backgrounds of the pendentives are of ultramarine; the great architectural wreaths which traverse the upper portions of each, yellow, bound with blue ribbons; the thrones of white marble, each carrying an ornamental band of light mosaic; the dresses of varying whites and the mantles of different colors. The four great epochs of the law are presented in these throned figures, about nine feet in height as they sit, with their attributes; something of the majesty and power of the

law in the heads, not without a suggestion of its dread. In the first, *Law in Remote Antiquity*, the painter wished to symbolize the older and the newer dispensation, the older patriarchal and the later dispensation of gentleness indicated by the lamb which the child holds in her arms, the whole as law based on tradition. The reddish brown mantle over the figure's head and the shepherd's crook which she carries suggest the pastoral life of the Orient; the warm grays of the sheep and the yellows and russets of the child complete the color scheme.

In the second of the series, *Law in Classical Antiquity*, especially of Rome, based on organized force, on power, the codex held aloft and the fasces on which she rests her hand are founded on the sword and helmet and cuirass, and the cornu, or Roman trumpet, held by the boy with the wolfskin over his head. Here the mantle which falls over the white robe is yellowish gray, the armor of brass and steel, and the child's legs are in dark blue. For the *Medieval Law*, the artist conceives it as founded on faith, inculcated by the Church, and he shows us an abbess with a crozier and the upraised right hand of blessing; the gentle acolyte before her lifts a bishop's mitre over a great cathedral candlestick. The richly embroidered mantle of the abbess is bluish green and beneath her white robe she wears a yellow undergown, showing at the neck and the lower sleeves. And finally, in *Law in Modern Times*, founded on equality before the law (so we fondly deem), the right arm rests on the ballot box, the right hand grasps a copy of *Les Droits de l'Homme*, and the left upholds one of the Declaration of Independence. The power of modern science is indicated by the instruments, the wheel, the telephone, the wireless telegraph. And, for this triumphant climax, the robes are in scarlets and crimsons and the child in dark pink. It will be seen that something considerably more extensive than mere knowledge of technique of painting in oil is required for such mural paintings as these. At the recent annual exhibition of the New York Architectural League the League's medal of honor for painting was awarded to Mr. Blashfield for these Youngstown decorations.

THE fifteenth annual exhibition of the Carnegie Institute, Pittsburgh, opens April 27th, closing June 30th.

THE American Art Annual, Volume VIII, 1910-1911, Florence N. Levy, editor, has just appeared, with special articles and invaluable material.



"FAME," PENDENTIVE DECORATION
BY E. H. BLASHFIELD
HUDSON COUNTY COURT HOUSE



"FAME," PENDENTIVE DECORATION
BY E. H. BLASHFIELD
HUDSON COUNTY COURT HOUSE



"FAME," PENDENTIVE DECORATION
BY E. H. BLASHFIELD
HUDSON COUNTY COURT HOUSE



"LAW IN REMOTE ANTIQUITY," PENDENTIVE DECORATION
BY E. H. BLASHFIELD
COURT HOUSE, YOUNGSTOWN, OHIO



"LAW IN MODERN TIMES," PENDENTIVE DECORATION
BY E. H. BLASHFIELD
COURT HOUSE, YOUNGSTOWN, OHIO



"LAW IN THE MIDDLE AGES," PENDENTIVE DECORATION
BY E. H. BLASHFIELD
COURT HOUSE, YOUNGSTOWN, OHIO

THE ART OF SIR ERNEST A. WATERLOW, R.A., P.R.W.S. BY A. LYS BALDRY.

THE dominant characteristic by which practically the whole of Sir Ernest Waterlow's work is distinguished can, perhaps, be best described as a kind of dainty elegance. In his interpretation of nature his aim is always to combine delicacy of sentiment with refinement of manner, and to express gracefully the subtle charm of the subjects he selects rather than to insist forcibly upon their robuster possibilities. He keeps this aim in view consistently in his production, in his choice of material as well as in his manner of dealing with it; and he allows his instinctive appreciation of Nature's gentleness and quiet beauty to guide his preferences and to control his methods. Temperamentally averse, as he shows himself to be, from anything like theatrical exaggeration, or even from that accentuation of natural facts which is commonly accepted as a permissible device by which pictorial effectiveness can be secured, he seeks in both the matter and the manner of his art to prove that it is possible for the artist to reach after beauty without lapsing into prettiness and to achieve refinement without sacrificing strength.

It is his steadfast pursuit of this purpose that makes his position in the modern art world so significant and his activity as an artist of so much value. There is a tendency at the present time—a tendency to which many art workers have yielded and to which many art writers offer encouragement—to treat the cult of beauty with a large amount of contempt. The convention of the moment prescribes ugliness as a remedy for the ills from which art is supposed

to be suffering, and the more brutal this ugliness can be made the better it is considered to serve its mission as a corrective. The artist who chooses ugly stuff for his subjects and realises it crudely, violently, and without any graces of method, is hailed as a regenerator and as an apostle of progress, as a man who is leading the world away from commonplace trivialities into the sphere of serious æsthetics where alone the salvation of art is to be attained.

Really, this worship of ugliness is no more reasonable than the love of the sickly prettiness to which it professes to be the antidote. It is quite as objectionable a convention as the one which it seeks to supplant, and it owes its existence not to the intelligence of the men who follow and advocate it but rather to their incapacity to think out any of the vital principles of artistic practice. Because some artists have sunk into feeble sentimentality and have lost their power to discriminate



"DEWY MORN"

BY SIR E. A. WATERLOW

between namby-pamby sweetness and the true beauty that has dignity and power, it most certainly does not follow that every form of beautiful expression ought to be ignored, and as certainly it does not follow that repulsiveness of subject and method ought to be welcomed as a new and noble inspiration.

But so noisy are the prophets of the new creed that the more timid believers in better principles are afraid to make any audible protest against the assertions which are shouted at them. They are in such fear of the crowd which bullies them that they even allow themselves to be dragged along at the heels of a movement with which in their hearts they are entirely out of sympathy, and to be taught the jargon which passes for the language of advanced art. They shrink from the suggestion that they are old-fashioned, that they are not keeping abreast of their times, or that they have not the sense to recognise striking originality when it is presented to them; and so to prove that they have the courage that is demanded of them, they profess a liking for the things which they are told to admire, and turn their backs upon the real truths by which all fine art is governed.

Against this tendency and against these

subversions of sane principles the influence of artists of Sir Ernest Waterlow's type is of the greatest possible assistance. His pictures are important as evidences of the fact that attractiveness need not be a feeble defect in art and that refinement is not necessarily one of the vices of incompetence. They are helpful, too, as aids to the better understanding of the points at issue between the men who are under the domination of the new fashion and those more enlightened thinkers who keep clear of conventions in their study of æsthetic questions. Best of all, perhaps, they illustrate effectively that phase of art which is really the only one that counts—the phase in which alone the highest type of production is possible and to which all that is best in the art of the world belongs.

For, indisputably, it can be claimed that Sir Ernest's work is entirely sincere. He does not in any spirit of fanaticism or affectation advertise himself as the follower of a school which professes to be setting forth world-shaking dogmas by which the whole of artistic effort ought to be controlled. He does not pose as a propagandist who wishes by precept or example to convert the rest of mankind to his view of things. His evident intention is,



THE THAMES FROM RICHMOND HILL.

BY SIR E. A. WATERLOW



" SUNSET "

BY SIR E. A. WATERLOW

on the contrary, to go his own way and to do simply what he believes to be right. His limitations he accepts, his capacities he makes

the most of ; he has evolved his own forms of expression out of the suggestions made to him by his temperament, and to these forms



" THE RIVER TORRIDGE, NORTH DEVON "

BY SIR E. A. WATERLOW

he adheres simply because they are natural to him and reflect the characteristics of his personality.

This fundamental sincerity which, more than anything else, makes a work of art definitely convincing, gives to all his paintings a charm that can be very readily appreciated. In it lies the secret of his success as an interpreter of nature—his success in realising the quality and character of the subjects he prefers and in avoiding the dangers which lie in wait for the painter who approaches nature with delicate ideals and a dainty fancy. Perhaps there is no direction in art which leads so easily to failure as the one he has chosen, and none in which discipline and self-control are more vitally necessary. The border line between delicacy and weakness, between elegance and artificiality, is so narrow that it is only the strong man who has himself surely in hand, who can hope to keep always to the right track. To be vigorous is, by comparison, an easy matter, a certain amount of judicious accentuation, a measure of appropriate exaggeration, can be managed without any obvious falsification of Nature's facts and can be depended upon to give an air

of superficial mastery which will satisfy the unthinking; but it is the painter who is not sure of himself who resorts, as a rule, to devices of this sort to enforce his appeal to the public. He dare not run the risk of aiming at refinement because his senses are not acute enough to tell him when he is approaching the boundary beyond which lie weakness and triviality.

However, Sir Ernest needs no artificial aids to emphasise the significance of his art and none to guard him from failure to realise his intentions. Throughout his career he has studied Nature with the closest observation of those among her many aspects in which she reveals especially her seductive graces and her subtle beauties, those in which she is tender, elusive, and infinitely charming; and his study has been so intimate and minute that he is able to interpret fitly and with a full measure of meaning just those of her moods which to the ordinary man seem too indefinite to come within the scope of the painter's craft. What he has learned is that Nature even in her moments of smiling quiescence is never vacuously dreaming, that in its right degree her strength is just as apparent when she is in repose as when she is



"EVENING IN WENSLEYDALE, YORKSHIRE"

BY SIR E. A. WATERLOW



"A MELLOW AUTUMN EVENING: PICARDY"
BY SIR ERNEST A. WATERLOW



"SPRINGTIME: RIVIERA." BY SIR E. A. WATERLOW

putting forth her fullest forces, and that her gentleness is but a veil through which her strenuous vitality can be clearly detected. Therefore, though he represents her in her fairest form, though he insists upon her beauty and seductiveness, he never forgets to suggest as well her tense energy and her dominating force.

It is for this reason that his pictures with their elegance of design, their luminous vivacity of colour, and their subtle delicacy of effect, are so free from any taint of weakness and carry about them so markedly an air of distinction. In them can be clearly perceived the hand of a painter who has far too thorough a knowledge of what he is about to fumble or hesitate, and whose insight into his subject is too acute to allow him to miss the shades of character which make it interesting. In them also is displayed the finely cultivated taste of an artist who has educated his perceptions by persistent analysis of Nature's meaning until his selective sense has become so keen that he can seize with certainty upon just those details which he requires to fill out and round off properly his pictorial scheme. His canvases are never empty, never superficial or inadequate in suggestion, but, equally, they are not over-

loaded with useless detail, and there is never in them anything that does not help to make more complete the impression of rhythmical loveliness which it is his purpose to convey.

Against the cult of ugliness work of this type, work which so seriously and earnestly strives to mark the distinction between simpering prettiness and true beauty, can be opposed as proof that there are better ways of saving art from decadence than by making it a slave to a nauseous convention. If the weaker spirits who let themselves be coerced by clamour into following blind leaders would try to acquire the clear vision and the sound judgment of men like Sir Ernest Waterlow there would be less to deplore in the tendencies of modern art. He shows them what is possible when the study of nature is approached with a clean mind and a wholesome preference, and what can be done when artistic effort is governed by sincerity rather than affectation; and certainly he shows them that the search for what is beautiful in the world in which we live need not, and should not, lead to either feebleness or sentimentality. But, of course, those who would follow his example must emulate also his independence and his steadfastness in pursuit of the right ideals.



"THE MILL"

BY SIR E. A. WATERLOW



"DORSETSHIRE UPLANDS"

BY SIR E. A. WATERLOW

How logically he has kept these ideals before him becomes immediately apparent when any series of his works is examined. In them all, whatever the period of his life to which they may belong, there is to be noted the same sense of his responsibility as an artist and the same consideration for what he has accepted as the vital principles of artistic production. The examples which are reproduced here illustrate effectively the manner in which he applies these principles in handling various types of subjects, and they are instructive, too, as revelations of the sentiment which guides him in his outlook upon nature and in his selection from the material which she offers to him. Most clearly of all do they prove that every motive with which he may be engaged is dealt with in such a way that all that is best in it, all its fascination and all its charm of character, may be brought plainly into view. He has no conventional system of interpretation which serves for all subjects alike, each one affords him fresh opportunities and new chances of which he is ready to take advantage.

For instance, it is interesting to compare such dainty compositions as *A Marsh Road, Suffolk*, *A Mellow Autumn Evening: Picardy*, and *Dewy*

Morn, with the more vigorous paintings, *Spring-time: Riviera*, and *The Wind-swept Hill*, or such simply dignified things as *The Mill, Sunset*, and *The Mill on the Moor*, with more complex arrangements like *The River Torridge, Dorsetshire Uplands*, and *Arundel Castle*, and to see how in each he has adapted himself to the demands of his subject without abating one atom of his intention to sum up all its beauties and all that there is in it of grace and delicacy. No two of them are treated in quite the same way, for no two of them are alike enough to call for any exact similarity of handling, and yet in them all the influence of his thoughtful, well-trained personality is entirely perceptible, and the evidence of his careful regard for the principles in which he believes is not to be mistaken. Even in such unpretending transcriptions as the *Evening in Wensleydale*, *Summer Evening*, and *Stonehaven*, which are much more literal records of fact, he does not relax his efforts to present just that aspect of the scene which will, he feels, most truly suggest the spirit of nature and create the fullest impression of her charm. He is too devoutly her follower to seek to translate her truths into the terms of any set convention; it is always the response



"A MARSH ROAD, SUFFOLK"

BY SIR E. A. WATERLOW



"ARUNDEL CASTLE, SUSSEX"

BY SIR E. A. WATERLOW



"THE WIND-SWIFT HILL."

BY SIR E. A. WATERLOW

made by his temperament to her promptings which he wishes to express in his art.

In matters of mechanism he is quite as plainly influenced by his love of elegance and refinement as he is in his consideration of his subjects. His draughtsmanship is admirably certain and expressive without being formally precise, his colour is brilliant, fresh, and delicate, and yet always quietly harmonious in effect; his brushwork is confident and direct without inclining in the least towards coarseness. The suavity of his handling is thoroughly in keeping with the general purpose of his art; whether he is working in oils or water-colour it is never allowed to become careless or demonstrative or to assert itself unduly as something which ought to be looked at for its own sake. His intention is merely to use those methods of craftsmanship which will best help him to arrive at the end that he has in view and to have these methods so well in hand that he will not be hampered in his work by any uncertainty as to the way in which his materials should be applied. He does not want to

advertise his cleverness as an executant, because that would imply that he was more interested in the manner of his performance than in the matter which gave that performance its motive; what he wishes is to maintain through the whole of his accomplishment that balance of sentiment, expression, and suggestion, which will most suitably reflect the harmony of Nature herself.

A. L. B.

The Festival of Empire which will be inaugurated next month by His Majesty King George V. at the Crystal Palace, Sydenham, will include a British Fine Art Section, consisting of specially invited works in oil and water-colour as well as etchings, lithographs, and drawings. There is to be a special section devoted to pictures of historical interest, and the Duke of Marlborough (who is a Member of the Committee) is lending some important works from the Blenheim Palace collection to this section. The art of Canada, Australia, New Zealand and South Africa will be represented in their respective buildings.



"SUMMER EVENING, SUSSEX DOWNS"

BY SIR E. A. WATERLOW



"THE MILL ON THE MOOR"

BY SIR E. A. WATERLOW

Leonardo Bistolfi

AN ITALIAN SCULPTOR : LEONARDO BISTOLFI. BY CECIL MACFARLANE.

No living sculptor in Italy to-day holds a higher place in the estimation of his fellow countrymen than the Piedmontese sculptor, Leonardo Bistolfi — "le sculpteur de l'idée moderne," to give him the most fitting of the many names his critics have conferred upon him, and one of the most complex and fascinating personalities in the contemporary world of art.

A profound thinker, a poet, a clever prose writer, an impassioned musician, a brilliant draughtsman, and with probably as great a capacity for painting as for sculpture; it is difficult to come to the end of his versatility, for he might have excelled in a dozen other things.

The thirty laborious years separating his latest work, *The Sacrifice*—a splendidly conceived heroic group which will be placed on the memorial to Victor Emanuele in Rome—from *The Bathers*, *The Peasants* and *The*

Lovers—his three earliest efforts, present an interesting study in artistic development. From these early groups, expressive of the humblest realities of everyday life, he has risen by successive stages to the heights of idealism. The intensity of expression which characterised his early works and to which every other consideration was subordinate, has become tempered with a maturer quality of technique, and his later productions show unerring mastery of hand and eye, ever greater simplicity and clearness of expression, and a constant aim towards that classical perfection of form which is the truest aim of plastic art.

The art of Bistolfi is before everything intensely individual. His works are the spontaneous realisations of an innate wealth of imagination and poetry longing for some tangible form of expression; the result of perfect harmony between his conception of some high ideal or deep emotion and its interpretation. He has an instinctive genius for design and decorative beauty, an exquisite sense of rhythm and harmony, and his productions teem with the thought and human sympathy of a profoundly



"LA BEAUTÉ DE LA MORT"

BY LEONARDO BISTOLFI



"L'HARMONIE"

(Decoration for the Opera Theatre, Mexico)

BY LEONARDO BISTOLFI

meditative mind strongly attracted towards the mysteries of existence.

A funeral monument, *The Sphinx*, reproduced in an early number of this magazine (xxi, 271), may be held to be the first embodiment of Bistolfi's ideals of symbolic art and the daring and independent manifestation of a new mode of thought in sculpture, in defiance of every academic conventionality. It is the first and perhaps the most powerful of his figurations of death; in the almost geometrical harmony of the whole composition, its sense of scale and the co-ordination of its particulars, he reaches at a bound the height of artistic expression.

In this and the subsequent works, *The Beauty of Death*, *The Nuptials of Death*, *The Dream*, *The Holocaust*, and *The Resurrection*, he has broken away from the traditional myths and legends associated with the thought of death in art. He has clothed the idea in fresh and beautiful imagery. In his poetical philosophy, death is neither a monstrous or maleficent power, but a tender and compassionate influence which sheds its divine and purifying light across life, illuminating the noblest deeds of man.

The Beauty of Death is figurative of this conception of the ennobling power of death: a

form, half woman, half spirit, her head bending over an armful of flowers—symbolical of the life of the man whose effigy lies in the low niche beside her—is inhaling all the perfume they contain to diffuse their sweetness among the living. Bistolfi has created a whole host of these dream-maidens to embody his conceptions of the mysteries of death. They are slender, virginal forms of strange purity and spiritual charm, whose dreamily languorous movements seem to breathe forth a sense of music, and, in their half-closed eyes, the bend of a delicate head, or two sensitive hands folded in supplication, there is such an intensity of exaltation and expression, that one stands in wonder at the extraordinarily acute sensibility of the artist who can thus infuse spirit into stone.

Such works as these are out of place in large exhibitions and are not understood. They need the calm of the Campo Santo for their full appreciation, where their harmony appears to participate in that of the surrounding scheme of nature. The blue sky and the dark cypresses seem to be their natural complement.

In 1889 Bistolfi completed his large bas-relief, *Grief comforted by Memories* (THE STUDIO, vol. xiv, p. 211), which took first prize at the Turin exhibition and established his right to take place among the foremost

Leonardo Bistolfi

sculptors of the day. In *The Dream* and *The Holocaust*, also produced at this period, he gives full play to his symbolic fancy; they are poems full of emotional fervour.

The Resurrection (1904) marks an important stage in the development of his technique. It is conceived in the manner of the former groups; three enlaced forms are bending over the body of a youth and with an infinitely tender gesture welcome him upwards into the embracing circle of their clasped hands. Flowers—symbolical of the eternal renewal of life—are everywhere, mingling in the falling folds of drapery and heaped about the prostrate figure. The plastic realisation of this group is, however, much clearer, the arrangement of the drapery is simpler and the forms more definitely outlined.

Far greater in the dignity of its conception is the great bronze bas-relief in the Memorial Chapel at Belgirate, *Les funérailles de la Vierge*. The procession of veiled women bearing the dead girl is imagined with rare power and the rhythm of the various attitudes is so perfectly harmonious that the cortège seems to move before one's eyes. This peculiar sense of motion is remarkable in all of Bistolfi's preceding works. His forms have nothing inert about them, the undulating flow of their lines can be compared to nothing more adequately than a continuous musical theme.

The general popularity of Bistolfi and the somewhat tardy official acknowledgment of his great artistic gifts date from the first production, of what may be called the second phase of his plastic inspiration, *La Croix*, a monument to the Senator Orsini—which occupied the post of honour at the Venice International Art Exhibition in 1905 and was reproduced in this magazine at the time. Beneath the cross he has

typified the various categories of the human race who, in this symbol of Justice and Redemption, find their haven of refuge. Although the architectural structure of this monument has something in common with that of *The Sphinx*, it differs greatly from any previous work in technique as well as imagination. The composition is simpler and more severe and it shows his first use of high relief. In no previous work has Bistolfi obtained such potent effects of light and shade or revealed such convincing mastery of modelling. The vigorous figures of Labour, and the kneeling youth in the foreground bring to mind the powerful inspirations of Rodin. It is a forcible manifestation of Bistolfi's new trend of thought, the steady striving towards an ideal fusion of his great gifts of expression with the highest attainable perfection of form.

The beautiful monument to Segantini destined for that artist's tomb at Maloja and which—through Swiss bigotry not countenancing a nude figure in a cemetery—was relegated to the Segantini Museum at St. Moritz, is perhaps the



"LA RÉSURRECTION"

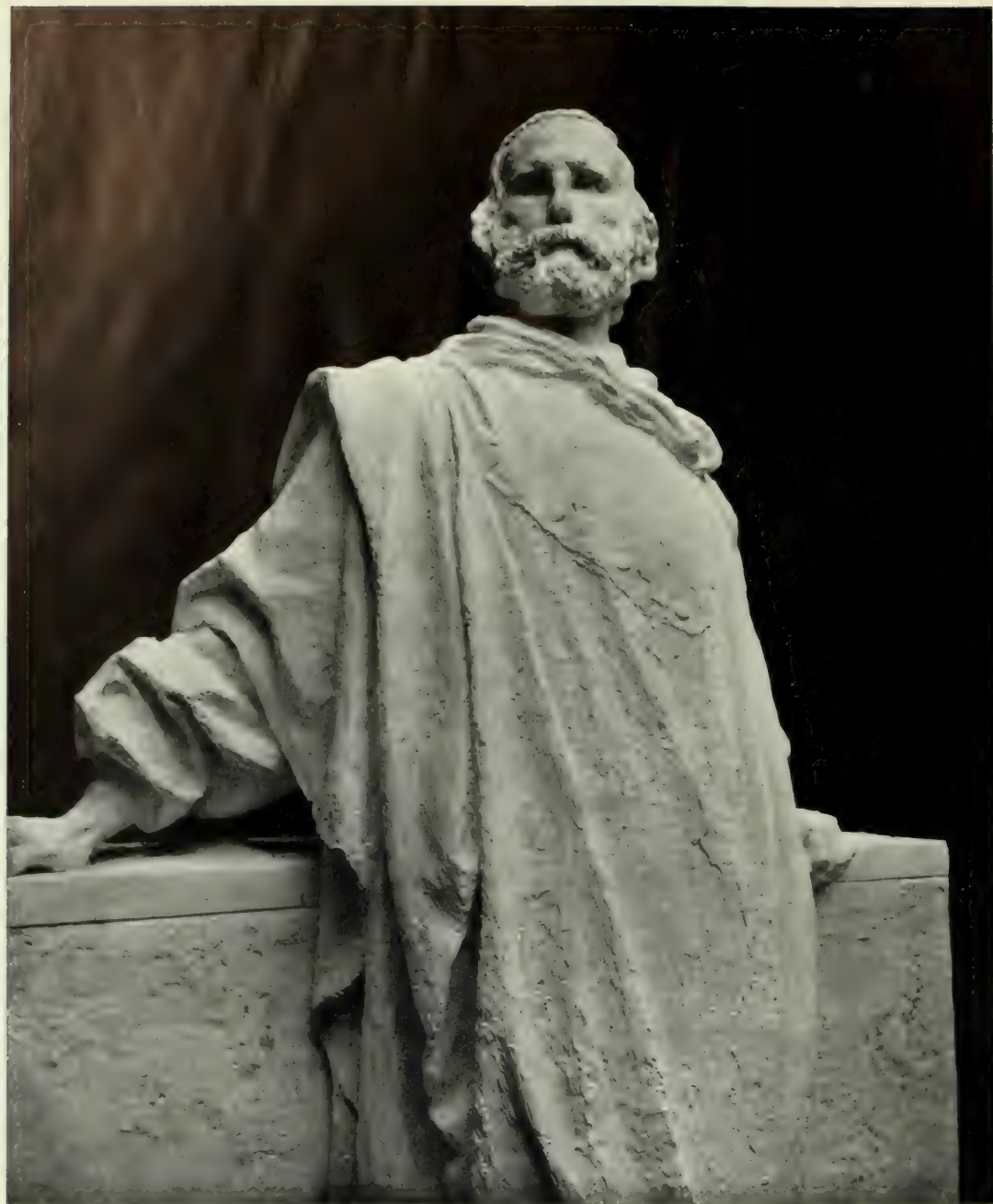
(In the Cemetery at Genoa)

BY LEONARDO BISTOLFI



*(Detail of a Monument in
the Cemetery at Montevideo)*

"L'HOLOCAUSTE." BY
LEONARDO BISTOLFI



STATUE OF GARIBALDI
BY LEONARDO BISTOLFI

*(Detail of Monument
at San Remo)*

Leonardo Bistolfi



"TRIO" (TURIN)

BY LEONARDO BISTOLFI

work in which Bistolfi's early power of impersonating abstract qualities and his later and maturer sense of form blend most happily. It possesses the strong individuality and exquisite poetry of his previous works together with greater emphasis and decision. A virginal form emerges from a mass of amorphous rock, and the body, half detached, and half held in the stone, surges outward towards the sun, radiant with purity and light. (See illustration in *THE STUDIO*, vol. xxxviii, 149.) It is the clearest and most eloquent allegory of the Beauty of the Mountains which Segantini loved and praised so much in all its moods, and the most adequate monument to that pantheistic sentiment of nature, pure worship of Alpine beauty and radiance of vision which are the ideal characteristics of Segantini's painting.

Of the same lofty idealism is his second monument to Garibaldi. Many years previously Bistolfi had competed with other sculptors for the

honour of being chosen to erect a statue to the memory of this hero, but the judges of that time had very decided ideas on the subject of commemorative statues, which the unconventional model sent up by the young Piedmontese artist shocked. This model, not conceived in the accepted form of a figure walking or controlling a horse galloping on a cube of granite, but in material and meaning a complete and consistent whole from base to summit, was an innovation displaying an originality which could not be countenanced at that time, but which their since greatly modified views have induced them to consider! The Milanese artists, showing a rare example of unity, caused the rejected model to be cast in bronze and presented it to the Museo del Risorgimento.

In the present monument at San Remo, Bistolfi has aimed at perpetuating something



"LE SACRIFICE": DETAIL OF MONUMENT TO KING VICTOR EMANUEL IN ROME BY LEONARDO BISTOLFI

Leonardo Bistolfi

more than a mere portrait, it is a realisation of the very spirit of Garibaldi; the attitude and every feature are suggestive of the leonine energy of that dauntless patriot. It is not Garibaldi the fighter, on horseback—a representation beloved by Italian artists and which adorns many public places throughout the country—but an ideal portrayal of the inner mystery of his great personality, an eloquent expression of those qualities which made him the most generally beloved man of modern times.

His beautiful monument to Zanardelli and the recently completed Rosazza memorial are further evidence of the remarkable fertility of Bistolfi's imagination. In these two monuments, the first-named, erected on the shores of Lake Garda to the memory of the famous statesman, and the second, embedded in a mountain side to the memory of Senator Rosazza, Bistolfi's art shows influences of a more sensuous quality. His aims are directed towards greater regularity of composition, studied grace of attitude and increasingly seductive symmetry of form; aims which prompt the group of alluring figures in the high relief of the Rosazza memorial, the beautiful nude figure of *Harmony* in the decorative lunette for

the Mexico City Opera House and which, in his latest production, *The Sacrifice*, attain the noblest heights. This work is one of four colossal stone groups representing "Right," "Concord," "Strength" and "Sacrifice," which are to be placed on the steps leading to the "Altare della Patria" in Rome. It symbolises the People offering up their blood at the altar of their country. With the anguished but impassioned aid of a woman the Michaelangel-esque figure of an athlete bound by his wrists to the stake, supports on his shoulders a dying hero who surrenders his last gasp to the supreme kiss of Liberty flying above the three figures. It is an ideal creation in the vigour of its composition, the masterly blending of light and shadow, the harmonious grouping of the nude figures and the nobly decorative arrangement of the drapery. It exhibits Bistolfi's great power in all its maturity, and is undoubtedly one of his finest achievements.

Although it is not intended in these few pages to give more than a brief survey of a few of those works which mark more definitely the gradual and consistent development of Bistolfi's artistic aspirations in monumental art, it is impossible not to speak of the many other manifestations of his genius. He is not a mere



MONUMENT TO ROSAZZA

BY LEONARDO BISTOLFI

The "Wiener Werkstätte," Vienna



"LE RÊVE" BY LEONARDO BISTOLFI
(In the Cemetery, Milan)

specialist in one branch of art; his art is rather the outcome of his many other high qualities. A highly-cultured man, in active sympathy with all the busy life around him, his artistic talents and experience express themselves in many different ways. It is greatly due to his unceasing efforts that Turin has become one of the most important musical centres of Italy. Beautifully designed book-bindings, frontispieces, illustrations, medals and plaques: small works requiring time and application, are his free tributes to friendship, to merit, or to an idea. His life is one long record of disinterested devotion in the service of art, and a steady pursuit of his high ideals regardless of criticism.

A certain weak imitation of Bistolfi's manner

has sprung up in Italy which critics have called "the new Bistolfian school," but the artist denies the existence of any such school and for the present the possibility of its existence. For his technique is in constant evolution and his works are the spontaneous and non-theoretic creations of his own individual thought, constantly swayed by the ever-moving impulses of his artistic genius. C. M.

THE "WIENER WERKSTÄTTE," VIENNA. BY A. S. LEVETUS.

THE "Wiener Werkstätte" was founded in 1903 by Professors Josef Hoffmann, Kolo Moser, and Herr Fritz Wärndorfer, a man of culture with a leaning towards modern art and a capitalist to boot, these three being joined later by Prof. C. O. Czeschka. It is a productive society formed of artists and craftsmen with aims and ideals in common. The aims of the Wiener Werkstätte are, to quote the words of Prof. Hoffmann, "to form a close contact between the public and designers and craftsmen, by creating good and simple household effects, utility being the first principle, our strength to lie in the right proportions and right treatment of the material, decoration being introduced when practicable, but never forced or over-loaded." It is registered as an "unlimited" liability company. Each



FLOWER VASE DESIGNED BY PROF. OTTO PRUTSCHER, EXECUTED BY THE WIENER WERKSTÄTTE

The "*Wiener Werkstätte*," Vienna



FLOWER VASE DESIGNED BY PROF.
OTTO PRUTSCHER, EXECUTED BY
THE WIENER WERKSTÄTTE

member has the right of acquiring one share which costs two hundred Kronen, and for which he may pay by ten equal monthly payments. He may also purchase others, with the consent of the executive, but must pay for them in full at the time of purchase. The prices of shares can only be raised by the consent of the general assembly of shareholders; they may only be disposed of on resignation of membership and then only to another member, for none but members of the "*Werkstätte*" may be shareholders.

Prof. Josef Hoffmann is the artistic director, and around him are gathered a number of Austria's best modern artists, such as Professors Kolo Moser, C. O. Czeschka, Otto Prutscher, Adolf Böhm, Berthold Löffler, R. von Larisch, Edward Wimmer, Paul Roller, Michael Powolny, Leopold Forstner, and Alfred Roller, Director of the Vienna Kunstgewerbe-Schule, while amongst the friends and sympathisers of the institution are Gustav Klimt, Prof. Otto Wagner, Carl Moll, Prof. Metzner, Prof. F. Lederer, W. F. Jäger, Anton Kling, Moritz Jung, Prof. Emil

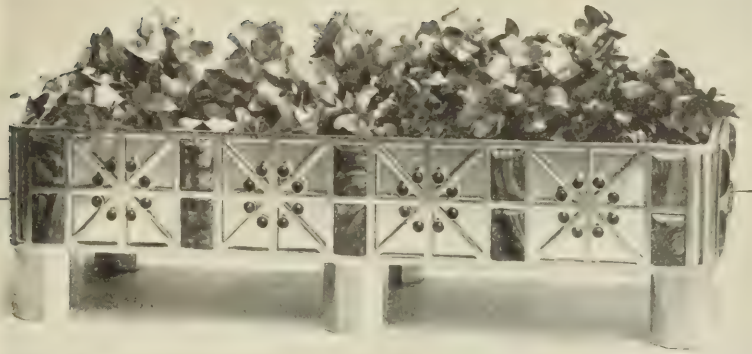
Orlik, Rosa Rothansel, Richard Taschner—all Austrians, though professional duties have called some of them to Germany.

Quite a large number of workshops are comprised in the *Wiener Werkstätte*. Besides an architectural department, there are shops for goldsmithing, jewellery, and all kinds of metal work, bookbinding, ivory and wood-carving, and shops for dressmaking and millinery where models of art gowns and hats are fashioned. These, together with the stock-rooms and business offices, are under one roof. Cabinet-making, carpentry and joinery are carried on elsewhere. Ceramic articles are produced in the *Wiener Ceramic-Werkstätte* under Michael Powolny and Prof. Berthold Löffler, mosaics in the *Wiener Mosaic-Werkstätte* under Leopold Forstner: the textile designs are executed by Backhausen and Sons, and many other works are in close connection with the W.W., as it is familiarly called.

The architectural department of the *Wiener Werkstätte* is a most important one. The architect in charge of it, Paul Roller, studied under Prof. Otto Wagner at the Imperial



SILVER FLOWER VASE DESIGNED BY PROF. JOSEF
HOFFMANN, EXECUTED BY THE WIENER WERKSTÄTTE



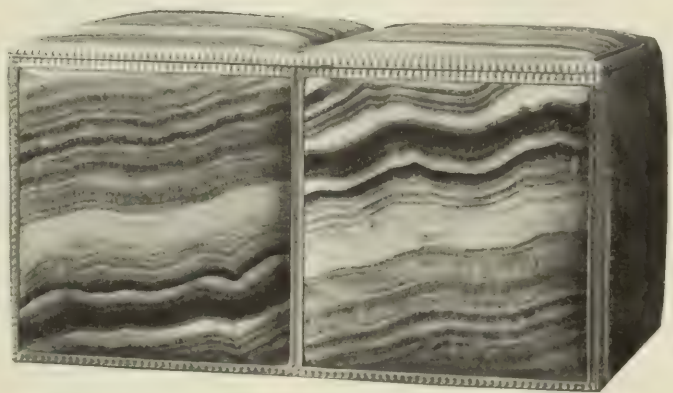
SILVER JARDINIÈRE SET WITH MALACHITE AND CORAL. DESIGNED BY PROF. JOSEF HOFFMANN

SILVER-GILT TRINKET TRAY DESIGNED BY PROF. C. O. CZESCHKA, EXECUTED BY THE WIENER WERKSTÄTTE

Academy. But he is more than an architect; he is a practical mason, having gone through all the stages of his craft, and is a thorough workman in the best sense of the word, besides being a man of the highest intelligence. He has several young architects working under him, such as Karl Bräuer, Emil Gerzabek, Wilhelm Martens, Johann Schloss and Rudolf Auswald, all of them being former students of the Kunstgewerbeschule, Vienna—a fact which says much for the quality of the work done at the Werkstätte. Quite a number of young professors in the various Imperial "Fachschulen"

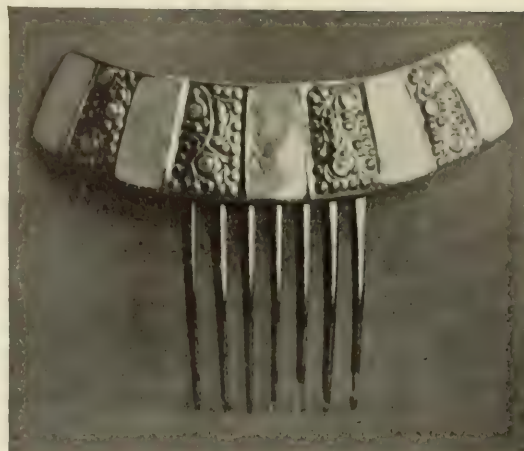
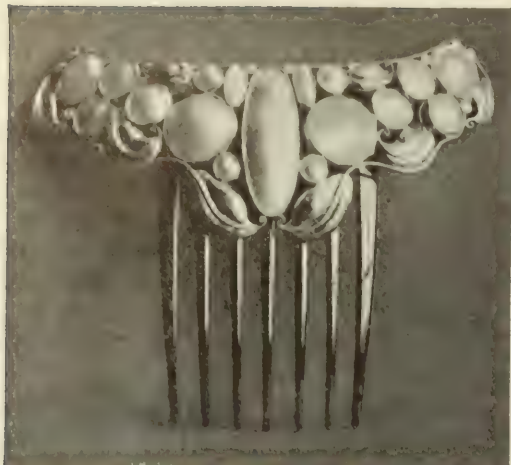
avail themselves of the privilege of working here during the months their profession does not take them away from the capital. Those engaged here are not only employed in the routine of the drawing office working out designs and extending plans made by themselves and also those by Prof. Hoffmann for submission to the Official Board for building purposes, but they also have the advantage of gaining practical knowledge on the buildings erected by the "Werkstätte." The bureau contains a good library and every modern requisite for the work carried on.

All the workshops, it is needless to say, are excellently fitted up,



SILVER CASKETS (UPPER ONE WITH PANELS OF POLISHED KARLSBAD "SPRUDEL" STONE) DESIGNED BY PROF. JOSEF HOFFMANN, EXECUTED BY THE WIENER WERKSTÄTTE

The "*Wiener Werkstätte*," Vienna

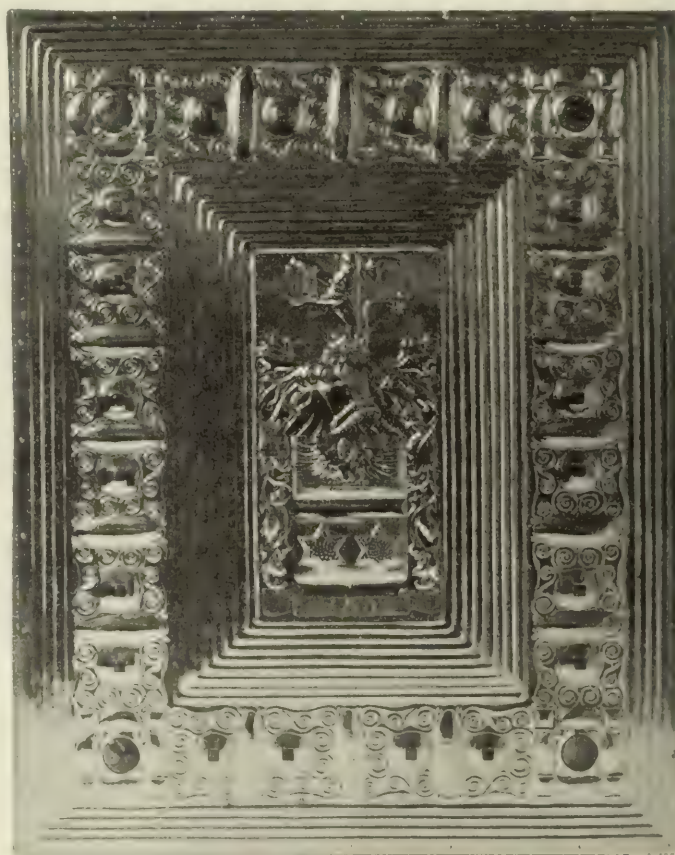


GOLD COMBS DESIGNED BY PROF. JOSEF HOFFMANN, EXECUTED BY THE WIENER WERKSTÄTTE

every care being taken with regard to the arrangements for lighting and hygiene. They are remarkably clean and flowers are cultivated to adorn them, while creeping plants hang from the windows. The craftsmen are a chosen people. They are men of intelligence working for a common aim, giving all that is best in them for the achievement of their ideals. They have learnt the glory of work, to love it for its own sake. They, too, have their acknowledged share in it. For every piece that leaves their hands finished and ready to go out into the world bears their initials, which will make them known to posterity in the same way that the hand-workers of past ages are known to us. Naturally there will be two sets of initials: those of the artist who designed the work and those of the craftsman who breathed life into the design. In cases where the same initial appears twice on an object its meaning is that the artist and craftsman were one and the same man. We noticed this final touch being given to an object, and though of no precious metal the maker lingered over it as though loath to part with that which in a way had become part of himself.

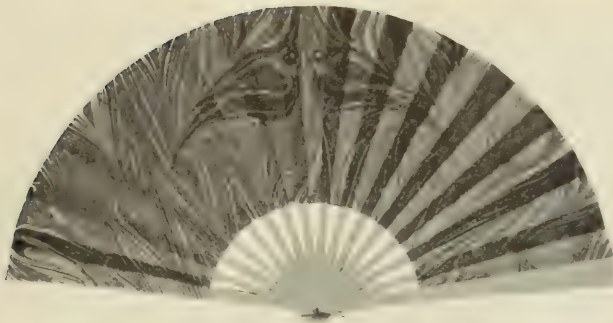
The employés, who number

over a hundred, are, in addition to their weekly earnings, entitled to a share in all profits made, though experience shows that undertakings based on a purely artistic foundation do not



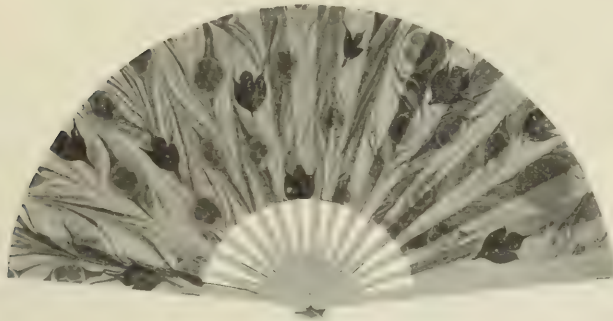
LID OF CHASED SILVER CASKET DESIGNED BY PROF. OTTO PRUTSCHER, EXECUTED BY THE WIENER WERKSTÄTTE

The "*Wiener Werkstätte*," Vienna



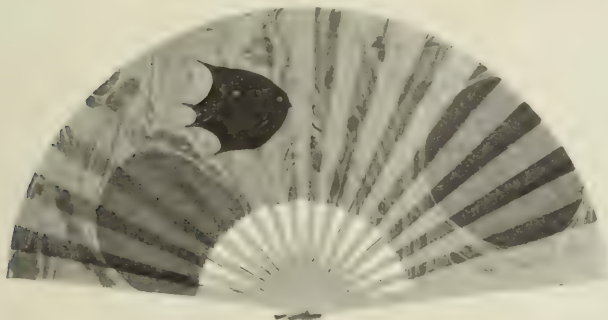
FAN

DESIGNED BY PROF. KOLO MOSER



FAN

DESIGNED BY WERKMEISTER BEITEL



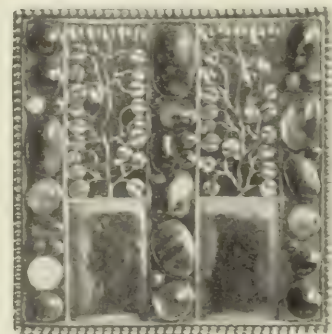
FAN

DESIGNED BY PROF. KOLO MOSER
EXECUTED BY THE WIENER WERKSTÄTTE

pay dividends, or at the best but small ones, the dividends they do pay being purely intrinsic. The true craftsman and the true artist ignore this material success, but when it does come it would no doubt be welcome. The working hours are eight and a half daily. On Saturdays and the minor Catholic holidays work is struck at 1.30 p.m.; the great Catholic holidays and Sundays are strictly kept, the works being closed all day. Each man and woman employed by the *Werkstätte* is entitled to nine days' holiday every year at full pay.

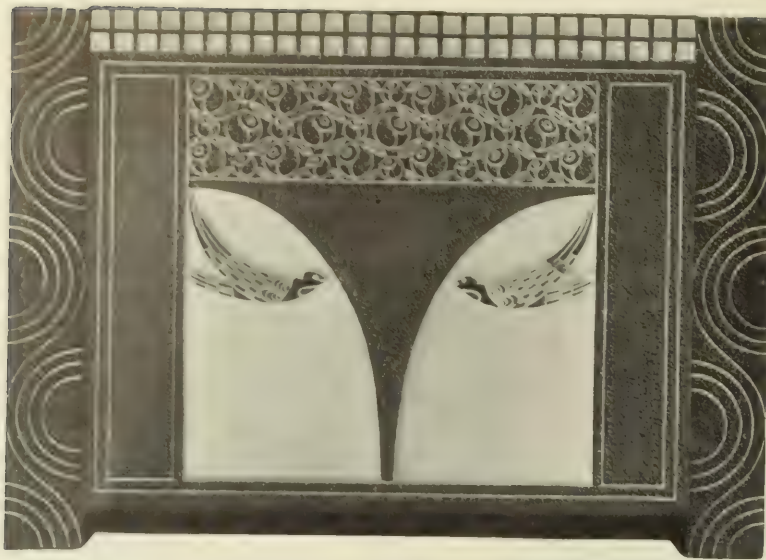
A few words may be in place here to show how the legal status of the workman in Austria differs from that of the British citizen. Here, in Austria, a concession from a special department of the Government is necessary before a workshop can be opened. The master-workman

must furnish proof that he is in every way capable, that is, must produce his "*Befähigungsnachweis*" showing that he has served his apprenticeship, his journeymanhip, and then passed his master's examination. After due enquiries have been made and he has satisfactorily gone through the ordeal, it might be reasonably expected that the wished-for permission would be granted to open a workshop. But before this is finally settled enquiries must be made as to whether there is room in the particular district for another man of his trade, the object of this proceeding being, of course, to prevent undue competition. Whether this policy of regulating industry be right or wrong, it is enough to say that it would be practically impossible for a William Morris to start a printing press here, for the simple reason that he had not qualified in the legal way. In the case of the *Wiener Werkstätte* it has prevented them from starting



GOLD BROOCHES DESIGNED BY
PROF. JOSEPH HOFMANN, EXECUTED
BY THE WIENER WERKSTÄTTE

The "*Wiener Werkstätte*," Vienna



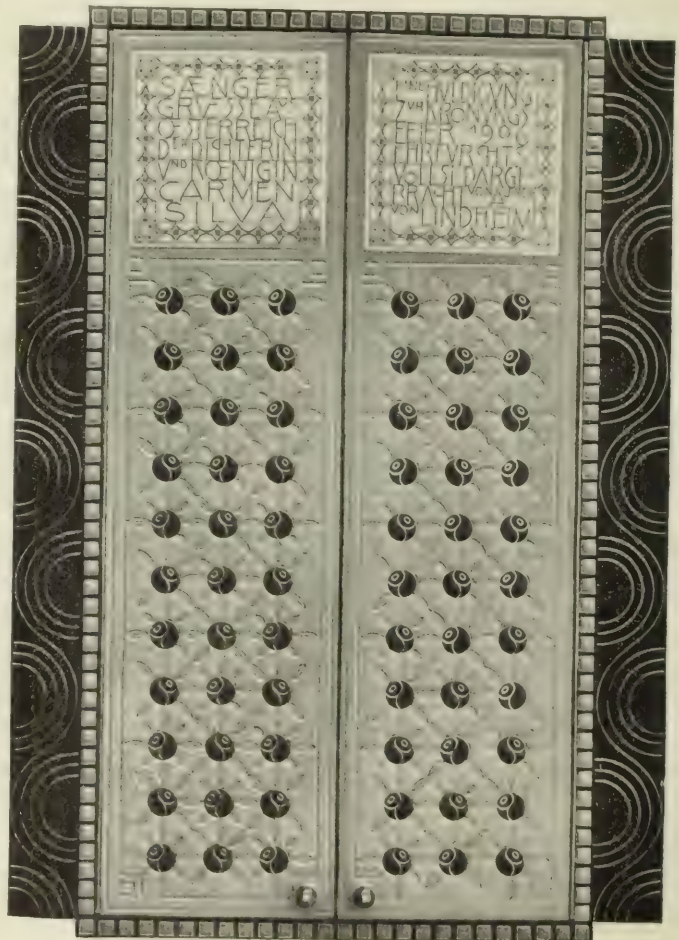
SIDE VIEW OF THE COVER ILLUSTRATED BELOW

The latest addition to the *Werkstätte* is the department where such apparent trivialities as "fashions" are created; for it is rightly conceived that women's dress plays an important part in the decorative scheme of the home. Edward Wimmer, an artist in every way original and essentially decorative, is the head of this department; and the forewoman is *Fräulein Marianne Zels*, a pupil of Prof. Böhm, and, moreover, a schooled

a printing department, although they have one for bookbinding, of which we will speak later.

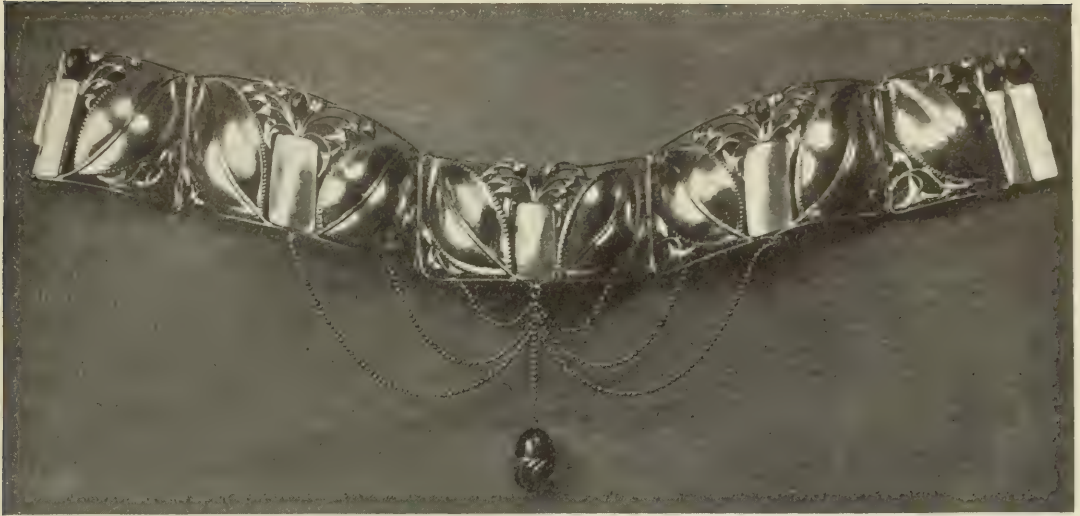
A visit to the workshops is of great interest. The tone is excellent, nobody is in a hurry, and there is perfect harmony everywhere. Each room bears its own peculiar colour—blue, grey, red, as the case may be—and all the business books connected with a particular workshop are bound in a like tint. This ensures a great saving of labour, for it can be seen at a glance to which department a book belongs.

The *Wiener Werkstätte* may not, as already mentioned, print their own books, but they have a bindery in which excellent work is done—of course by hand. Only the finest Morocco leather is used, this being either tooled or inlaid with gold after the designs of Prof. Hoffmann, Prof. Czeschka, or some other artist. The head of the bookbindery is a master bookbinder named Beitel, an artist in his own particular line. In another shop men are engaged in making ladies' leather hand-bags and blotting-cases, everything being made by hand.



COVER FOR CONGRATULATORY ADDRESS TO THE QUEEN OF ROUMANIA, DESIGNED BY PROF. KOLO MOSER, EXECUTED BY THE WIENER WERKSTÄTTE

The "Wiener Werkstätte," Vienna

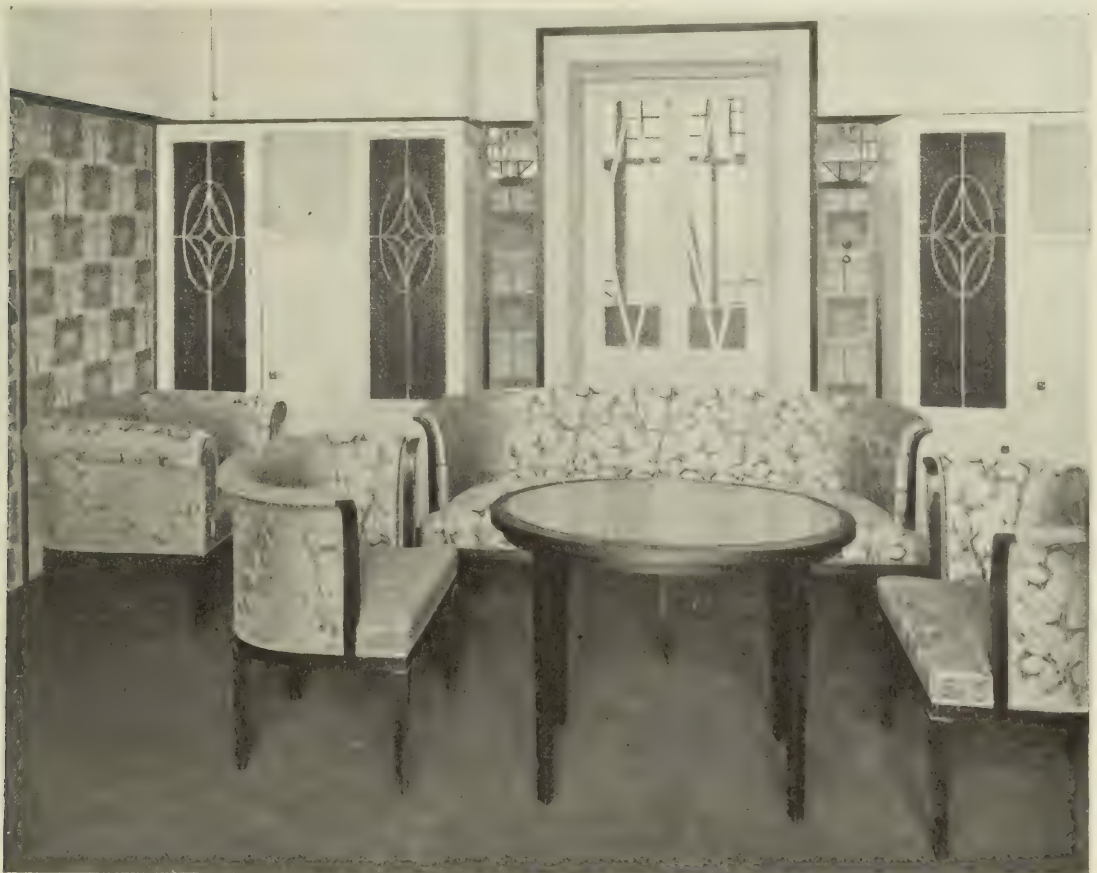


GOLD NECKLACE

DESIGNED BY PROF. JOSEF HOFFMANN, EXECUTED BY THE WIENER WERKSTÄTTE

dressmaker, for she has served her time and has the "Befähigungsnachweis." Many artists are concerned in the designs and embroidery of the

gowns and millinery, everything being made by hand and on the premises, and even the silk and other textiles used are specially designed.



LADIES' PARLOUR IN THE PURKERSDORF SANATORIUM

DESIGNED BY PROF. JOSEF HOFFMANN, EXECUTED BY THE WIENER WERKSTÄTTE

The "Wiener Werkstätte," Vienna



DINING ROOM

DESIGNED BY PROF. JOSEF HOFFMANN, EXECUTED BY THE WIENER WERKSTÄTTE

The Wiener Werkstätte has met with much support, particularly in Germany, Belgium, and America. In Vienna and other cities of Austria they have built villas, and furnished and decorated them. They have also decorated shops in various places and have been officially employed by the Austrian Government in reconstructing the business premises of the Imperial State Printing Office. They are now engaged in erecting and equipping a palatial mansion in Brussels for the well-known collector, M. Stoclet.

A few years ago the founders of the Wiener Werkstätte and the most prominent modern artists here formed themselves into a society calling themselves the "Klimt Group," after Gustav Klimt the eminent Viennese painter. Later they merged into the "Kunstschau," and as such held two exhibitions in Vienna in 1908 and 1909. The Werkstätte erected the temporary building after plans by Prof. Hoffmann.

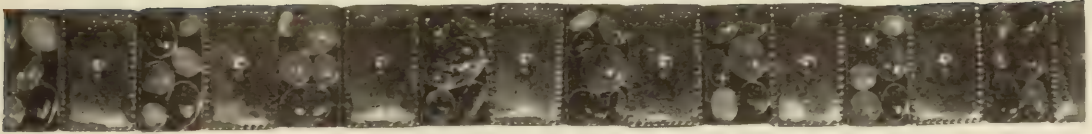
So much for the concern as a whole : it will be interesting to learn something

of the individual men forming it. Of Prof. Hoffmann much has already been said in the pages of *THE STUDIO*. He is in every sense



SILVER TOPS FOR HAT PINS, ETC. DESIGNED BY PROF. C. O. CZESCHKA, EXECUTED BY THE WIENER WERKSTÄTTE

The "*Wiener Werkstätte*," Vienna



GOLD NECKLACE SET WITH SEMI-PRECIOUS STONES

DESIGNED BY PROF. JOSEF HOFFMANN, EXECUTED BY THE WIENER WERKSTÄTTE

original in his artistic conceptions. His lines are severe, his construction pre-eminently logical, his ornament is never meaningless but everywhere rightly adjusted to the object to be decorated. He values the material at its true—that is, its intrinsic—worth. His great aim has always been to restore the connection with the culture of the past which was broken when the age of machinery let loose a flood of ugliness. He is a professor of the Vienna Imperial Arts and Crafts Schools, and is a pedagogue in the best sense. He understands the nature of those with whom he works, he admits of no mere copying, his teaching like his art being based upon sound principles. This faculty it is that makes him so fit to be the artistic director of such an undertaking as the *Wiener Werkstätte*. He is indefatigable in his endeavours for the welfare of his craftsmen, and through his personality succeeds in evoking all that is best in them. He has been through the mill himself, has known hardships, and has a sympathetic feeling for the faults and foibles of his fellow-men. His craftsmen in their turn influence him: their earnestness and pure love of labour is infectious.

The vein of Kolo Moser, who is also a professor at the Vienna

Imperial Arts and Crafts School, is a lighter one, though he is in every way a fine artist. His temperament is that of the true Viennese, joyous, earnest, rhythmical, and he is endowed with a developed sense of beauty. He favours figural elements in ornament but does not disdain other forms. Though one of the original founders of the *Werkstätte*, he has lately resigned as an active member and is now devoting himself to decorative painting and



ENTRANCE HALL OF A SHOOTING BOX ON THE HOCHRUFT, LOWER AUSTRIA
DESIGNED BY PROF. JOSEF HOFFMANN, EXECUTED BY THE WIENER WERKSTÄTTE

theatrical representations. Like Prof. Hoffmann, he is well-known to readers of this magazine.

But of Prof. Othmar Czeschka little has been said in these pages. At one time he was engaged at the Imperial Arts and Crafts Schools, but in 1907 he was called to Hamburg to become a professor at the Kunstgewerbe-Schule there, and, unfortunately for Vienna, was allowed to respond to the call. He is pre-eminently a decorative artist, one of the "most modest men under the sun," as was said of him by Ludwig Hevesi, the late eminent critic, who added, "Whatever Czeschka takes in hand assumes a new form, a new soul. He works and teaches how to work."

As a graphic artist Czeschka had already gained recognition when he joined forces with the Werkstätte, but here he showed himself in a new light to the outer world. At the Kunstschau Exhibition two years ago ample opportunity was offered to see how great an artist Czeschka is. One object shown there will alone assure his name going down to posterity—a magnificent silver cabinet, which was bought for over 50,000 kronen on the

opening day by Herr von Wittgenstein, one of Austria's chief patrons of modern art.

Of other artists who at times work for the Wiener Werkstätte and who are in complete sympathy with its strivings and ideals mention has already been made, but further reference to them must be deferred to another occasion. Here we are concerned with those who founded and organised it—who made it a possibility—and in this connection a word should be said of Herr Fritz Wärndorfer, who enabled the artist promoters to realise their ambition by investing the necessary capital to start the concern. From the very first Wärndorfer has been heart and soul in the movement, and to his untiring energy is due much of the success which has fallen to the Werkstätte.

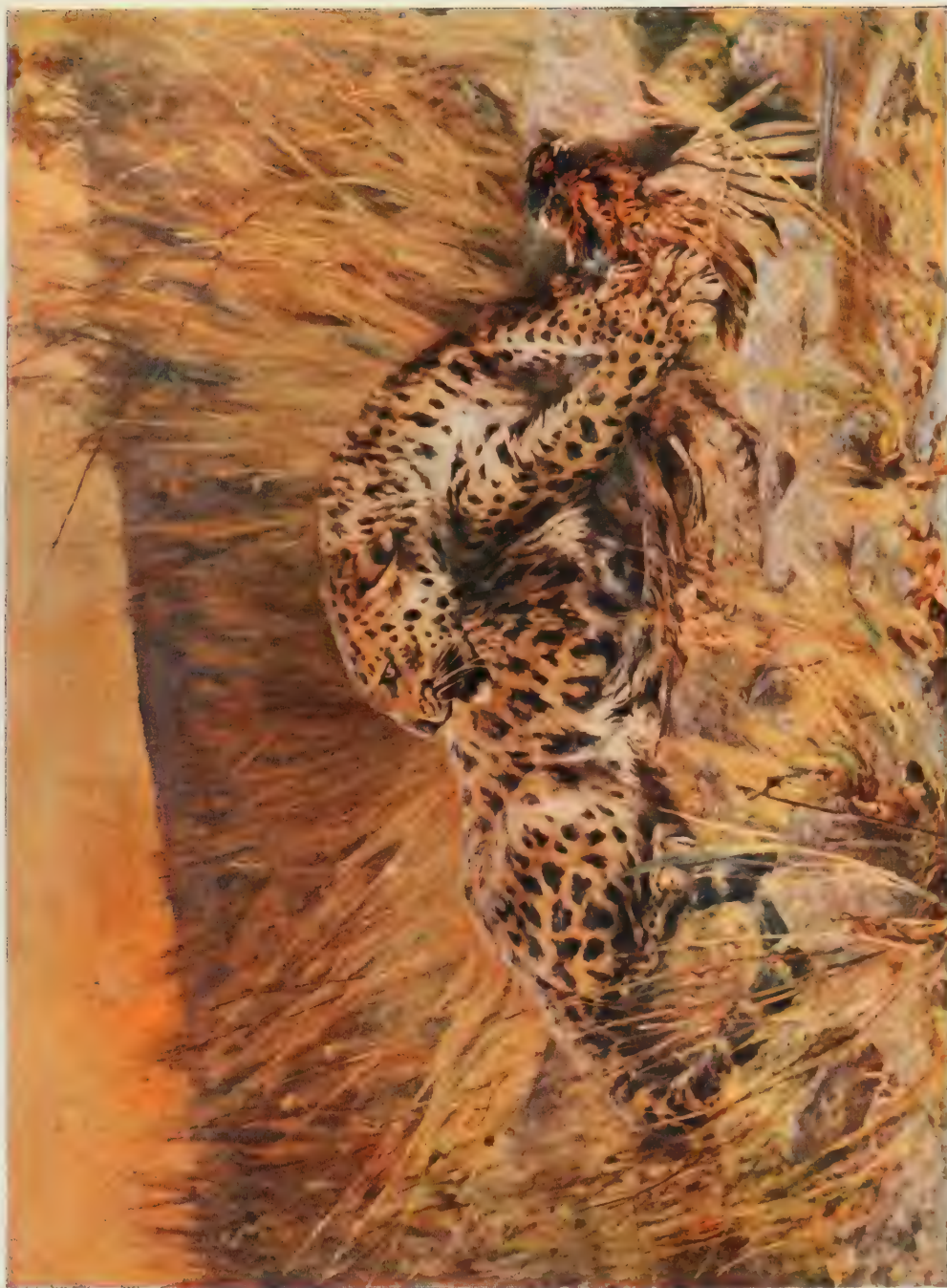
A. S. L.

M R. ARTHUR WARDLE'S PAINTINGS AND DRAWINGS OF ANIMAL LIFE.

AMONG the painters in this country who occupy themselves with the study of animal life



INTERIOR OF "KUNSTSCHAU" EXHIBITION, VIENNA
DESIGNED BY PROF. JOSEF HOFFMANN, EXECUTED BY THE WIENER WERKSTÄTTE



"DISTURBED — CHINESE LEOPARD AND PHEASANT."
FROM THE OIL PAINTING BY ARTHUR WARDLE.

Arthur Wardle

Mr. Arthur Wardle has made himself conspicuous during recent years by the consistent soundness of his work and by the attractive originality he has displayed in his selection of subjects. He has chosen a direction in which he has been able to find opportunities of a rather unusual kind, and in turning these opportunities to account he has exercised his capacities of invention and observation in a way that calls for sincere approval. His pictures have the great merit of being as true in suggestion as they are unconventional in manner, and they have, also, qualities of intelligent and well-considered naturalism which make them interesting in the highest degree as records of fact rightly analysed and shrewdly interpreted.

It is especially this atmosphere of naturalism that marks the difference between Mr. Wardle's point of view as an artist and that of the men who dealt with a similar class of subject two or three generations ago. The earlier animal painters were always possessed with the idea that they had to introduce into their work a certain element of sentimentality; they credited animals with something like human emotions and represented them generally under artificial conditions

which were, more often than not, exceedingly inappropriate. They painted pictorial dramas, in which wild beasts played leading parts with about as much conviction and sense of fitness as are displayed by the members of a troupe of performing dogs; and the result was, as might have been expected, decidedly unreal and ineffective.

This fashion in animal painting was, it would seem, the consequence not merely of insufficient study of the models themselves, but also of study that was misdirected and misapplied. The artists thought more about the story-telling possibilities of the subjects they elected to deal with than about the chances which these subjects offered them of investigating animal character and of learning how the beasts which were to be depicted would be likely to behave in a natural state. They used a convention which no doubt saved them a good deal of trouble but which, all the same, led them away from intelligent actuality into an empty abstraction which was unsatisfying because it represented a half-hearted compromise between fact and fancy. There was a pretence of reality about it—that was perhaps its worst



"LION WALKING" (PASTEL)

BY ARTHUR WARDLE



"PUMA ON A TREE" (PASTEL)

BY ARTHUR WARDLE

fault—but the pretence was so transparent that it did not in the least conceal the poverty of idea and the inefficiency of preparation upon which it was founded.

In Mr. Wardle's art there is certainly no pretence; the honesty and serious purpose of his study are evident in everything he produces. Nor does he trouble himself to drag in unnecessary and alien sentiment into any of his pictures; he finds far too much that is interesting in animal life, represented as it really is, to be inclined to waste time over matters that are foreign to the spirit of his practice. What fundamentally influences him is the conviction that all wild beasts have personalities of their own, that each one has a character and a way of behaving which in a perfectly intelligible way expresses its temperament, and that this character the artist who really understands his business has to find out and explain. It would not be sufficient to deal

in broad generalisations, to sum up characteristics and suggest realities without committing himself to any particularly definite statement; what he wants is to fill in all the little details which help, each in its right degree, to make convincing his presentation of an individuality which has its very well-defined place in the scheme of creation.

Therefore he studies animal life not only with the eye of the artist but with the mind of the naturalist as well; he appreciates to the utmost the picturesqueness of his subjects, but

he is quite as anxious to grasp the more subtle matters which have to be taken into account if this picturesqueness is to be amplified into the larger and truer beauty which is required in a really logical and significant work of art. To discover the exact meaning of these subtleties he has given years of attention to the beasts which provide him with the motives for his pictures and he has striven consistently

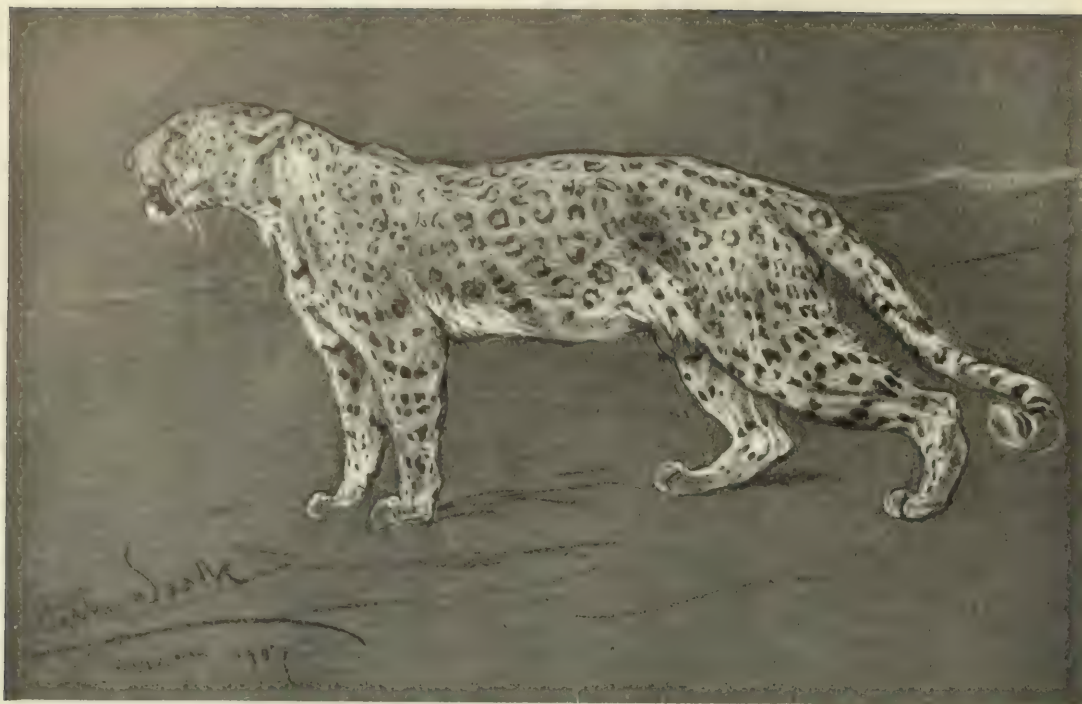


"A TIGER" (PASTEL)

BY ARTHUR WARDLE



"ELEPHANTS" (PASTEL)
BY ARTHUR WARDLE



"A PERSIAN LEOPARD" (PASTEL)

BY ARTHUR WARDLE

to make himself thoroughly acquainted with their ways and habits and with those peculiarities in their manner of life which distinguish one species and even one individual from another. By this line of study he has so equipped himself for the task of explaining in his pictures the matters that are needful for completeness of representation that his work now is quite exceptionally instructive and quite unusually expressive in its suggestion of nature.

What he has especially learned—by his intimate observation of the structure and movements of the larger beasts of prey—is how to convey the impression that the animals he is painting are living things which dwell in a world of their own and tolerate no human interference. His animals, indeed, are admirably free from self-consciousness; in their poses and actions there is no artificial mannerism and they make no pretence of being either educated or civilised. They are excellently natural in their picturesque savagery; they hunt, fight, or play, as the mood takes them, with sublime indifference for the feelings of the weaker things with which they come in contact. Canvases like *Disturbed*, *Lords of the North*, *Startled*, or *Under the African Sun*, or like that typical example of Mr. Wardle's work, the *Fate* at the Tate Gallery, owe most of their

unquestionable persuasiveness to the fact that he has not attempted in them to make his models do anything more than they would have done instinctively in the situations suggested.

It is possible that the distinctive naturalism in Mr. Wardle's work is due in large measure to the manner in which he prepared himself for his profession. Beyond a little private instruction in painting in his early youth he had no systematic training and therefore he did not come under the influence of any particular school or master. Mainly, he educated himself by going to Nature direct and by fighting out, unassisted, the difficulties which he had to overcome; but as in this way he was taught no short cuts to knowledge he learned all that he knows by dogged wrestling with Nature's elusive facts and by finding out through the light of hard experience what he had to master before he could hope for success. That the process was exhausting can well be imagined; but that it led him to a fuller understanding of his subjects than he would have gained by easier methods is equally conceivable. He at least discovered how to depend upon himself and how to use his powers of observation to the fullest advantage.

Anyhow, whether the method of his preparation contributed to his success or whether



"A BACCHANTE." FROM THE OIL
PAINTING BY ARTHUR WARDLE.



"UNDER THE AFRICAN SUN." FROM
A PASTEL BY ARTHUR WARDELE



"IN A SOUTH AMERICAN SWAMP JAGUARS"
FROM THE OIL PAINTING BY ARTHUR WARDLE



"LORDS OF THE NORTH." FROM THE
OIL PAINTING BY ARTHUR WARDLE



"STARTLED TIGERS AT A POOL." (OIL.)

BY ARTHUR WARDLE

he succeeded in spite of difficulties which might have daunted a man with less strength of character, he has certainly won his way through to a very notable command over the resources of his craft and to a conspicuous eminence in the exacting walk of art which he has chosen. How great is his command over technicalities is shown decisively both in his pictures and his drawings—in the certainty with which he manages many mediums, and in the skill with which he handles not only oil-painting but water-colour and pastel as well. As a draughtsman he is especially distinguished; there are qualities in such studies as the *Lion Walking*, the *Polar Bear*, the *Persian Leopard*, the *Elephants*, the excellent *Head of a Puma*, and the slighter sketches of *A Tiger*, and *Puma on a Tree*, which are entirely memorable.

This grasp of things does not desert him when he turns to subjects in which he allows a freer rein to his fancy. His grip of facts is quite as sure in his charming fantasy *A Bacchante*, or in his daintily imagined *Idyll of Summer*, as it is in more realistic records of nature like *Disturbed*, or those other

characteristic paintings, *In a South American Swamp—Jaguars* and *Startled-Tigers at a Pool*. The *Bacchante* is particularly to be noted for the beauty of its line arrangement and for the charm of its colour, but it is also singularly attractive as an example of his animal painting at its best: it has all his intimacy of observation, all his sense of character, all his intelligent regard for nature, and it is distinguished not less by its freshness of conception and grace of style.

Much as Mr. Wardle has accomplished, it would seem from the steady advance that he has made in his work during recent years that his highest achievement is yet to come. He has never stood still; year by year he has added something to the interest and importance of his art, and as he has still before him that period in which comes to most artists the fullest maturity of their powers—he was born in 1864—one may fairly expect that he will greatly increase the reputation he already enjoys. He is too earnest a student to be content to remain where he is and too sincere an artist to let popularity lead him into any relaxation of effort.



"AN IDYLL OF SUMMER," FROM THE
OIL PAINTING BY ARTHUR WARDLE.



"POLAR BEAR" (PASTEL)

BY ARTHUR WARDLE



HEAD OF A PUMA
(*Pastel study for picture in the Durban Corporation Art Gallery*)

BY ARTHUR WARDLE

Recent Designs in Domestic Architecture

RECENT DESIGNS IN DOMESTIC ARCHITECTURE.

THE houses we illustrate on this occasion are all of a rural type, though one of them—that at Wimbledon shown below—is situated in a district that is now commonly regarded as a suburb of London, but which in certain parts at all events still retains much of that rural character which has made it such a favourite residential centre.

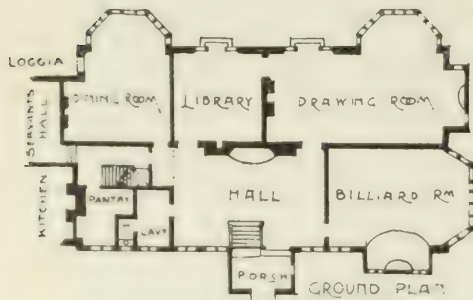
The three houses designed by Mr. James Ransome, of Pall Mall—who besides practising in this country has also served under the Government of India as Consulting Architect, and in that capacity has designed many public buildings for Indian cities—exemplify his partiality for planning within four square walls wherever circumstances permit, an arrangement which carries with it many economic advantages. All three houses are constructed of red brick, stone dressings being used in the case

of the house at Marlborough (built for Mr. H. Richardson) and Houghton Grange, near Huntingdon (built for Mr. Harold Coote). Reference to the plans and perspectives of the latter and Avington House at Wimbledon (built for Mr. J. C. Taylor) will show that the one is practically a duplicate of the other, the chief difference being the addition of some extra bedrooms on the second floor, the lengthening of the drawing-room at the expense of the library, and, externally, absence of the stone dressings and of the balconies in the latter.

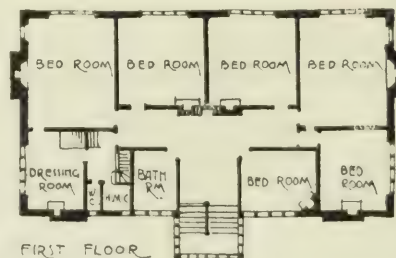
Newbie House, designed by Mr. J. B. Scott of the Adelphi, is essentially a formal house, and such dignity as it achieves it largely owes to its symmetry, as a glance at the sketch of its colonnaded garden façade will show. The paired columns, rusticated coigns and joist-end dentil course—together with the tall French windows in the centre bay—all combine to give something of a grand air to what in reality is quite a modest dwelling, so far as actual cubic



SOUTH FRONT



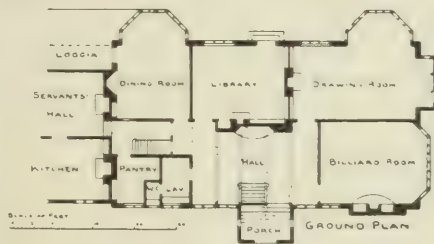
AVINGTON HOUSE, WIMBLEDON



JAMES RANSOME, ARCHITECT



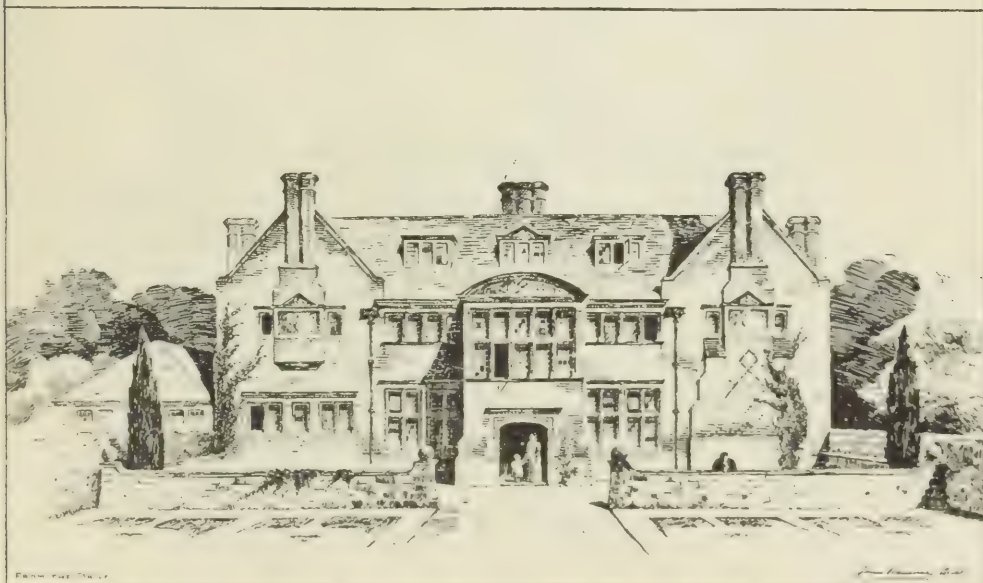
FROM THE GARDEN



GROUND PLAN



FIRST FLOOR.

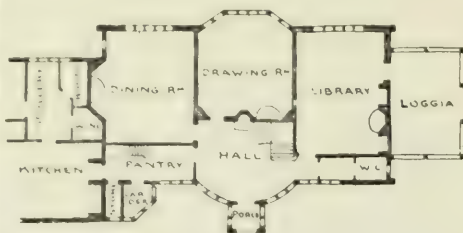


FROM THE TERRACE

"HOUGHTON GRANGE," NEAR HUNTING-
DON. JAMES RANSOME, ARCHITECT



ENTRANCE FRONT.



GROUND PLAN.

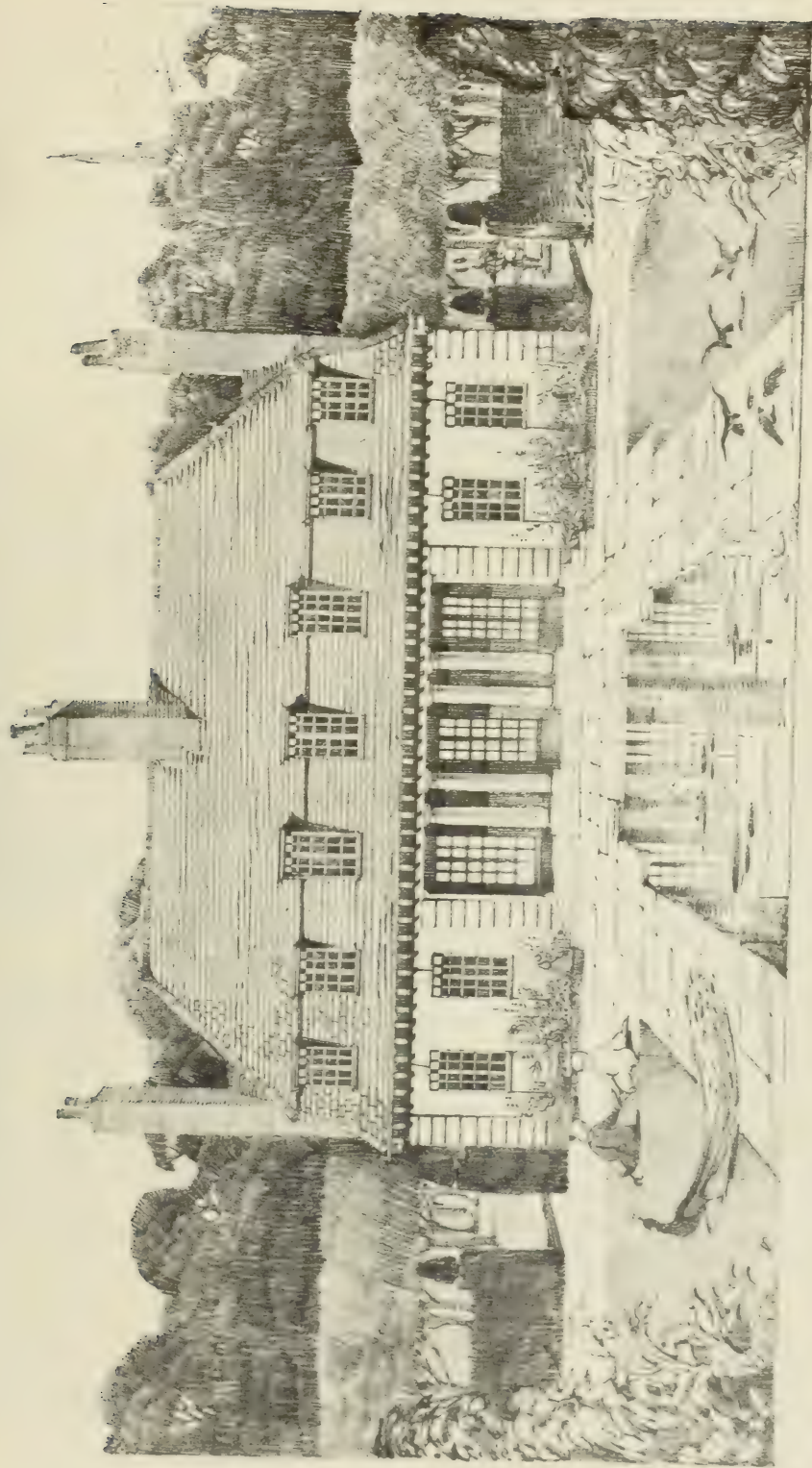


FIRST FLOOR PLAN.

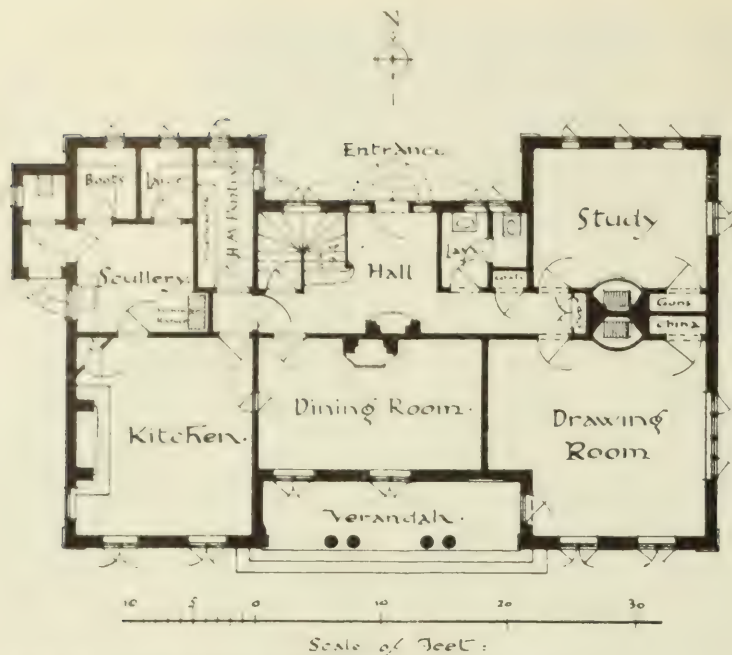


SOUTH FRONT.

"SIGGLESYTHORNE," MARLBOROUGH
WILTS. JAMES RANSOME, ARCHITECT



NEWBIE HOUSE, WYTHALL, NEAR BIRMINGHAM. J. B. SCOTT, ARCHITECT



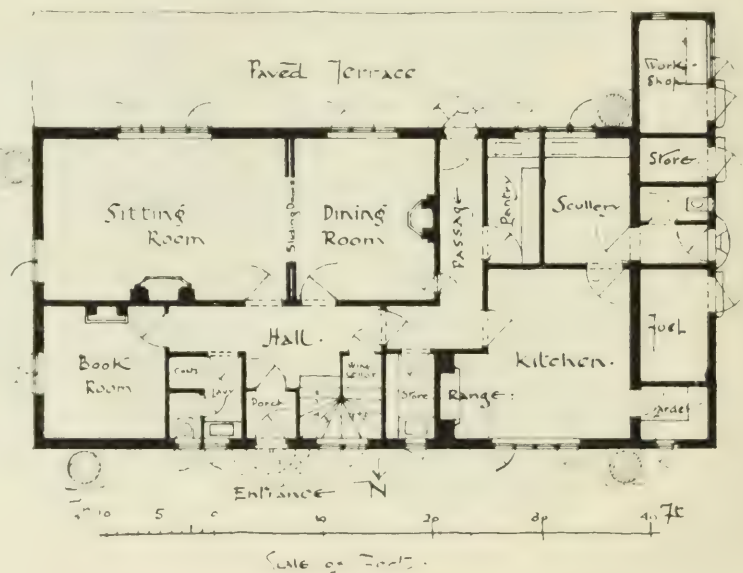
PLAN OF NETTLE HOUSE, WYTHALL, NEAR BIRMINGHAM
(Perspective on preceding page) J. B. SCOTT, ARCHITECT

capacity is concerned. Though situated only a few miles from Birmingham the house rejoices in a site of exceptional "capabilities," a number of fine old trees being not the least of its attractions. The plan sufficiently explains the arrangement of the ground accommodation. On the floor above eight bed and dining rooms are provided, five of them of good size, together with a bathroom and lavatory accommodation, linen closets, &c. As will be seen, all the service quarters have been concentrated into one wing, completely insulated from the rest of the house by a double-doored lobby.

The exterior of Cheyne Cottage, at Stanmore, was designed by Mr. Scott with special reference to its situation, one of the most attractive to be found within such easy reach of London. The principal rooms have a south aspect overlooking the

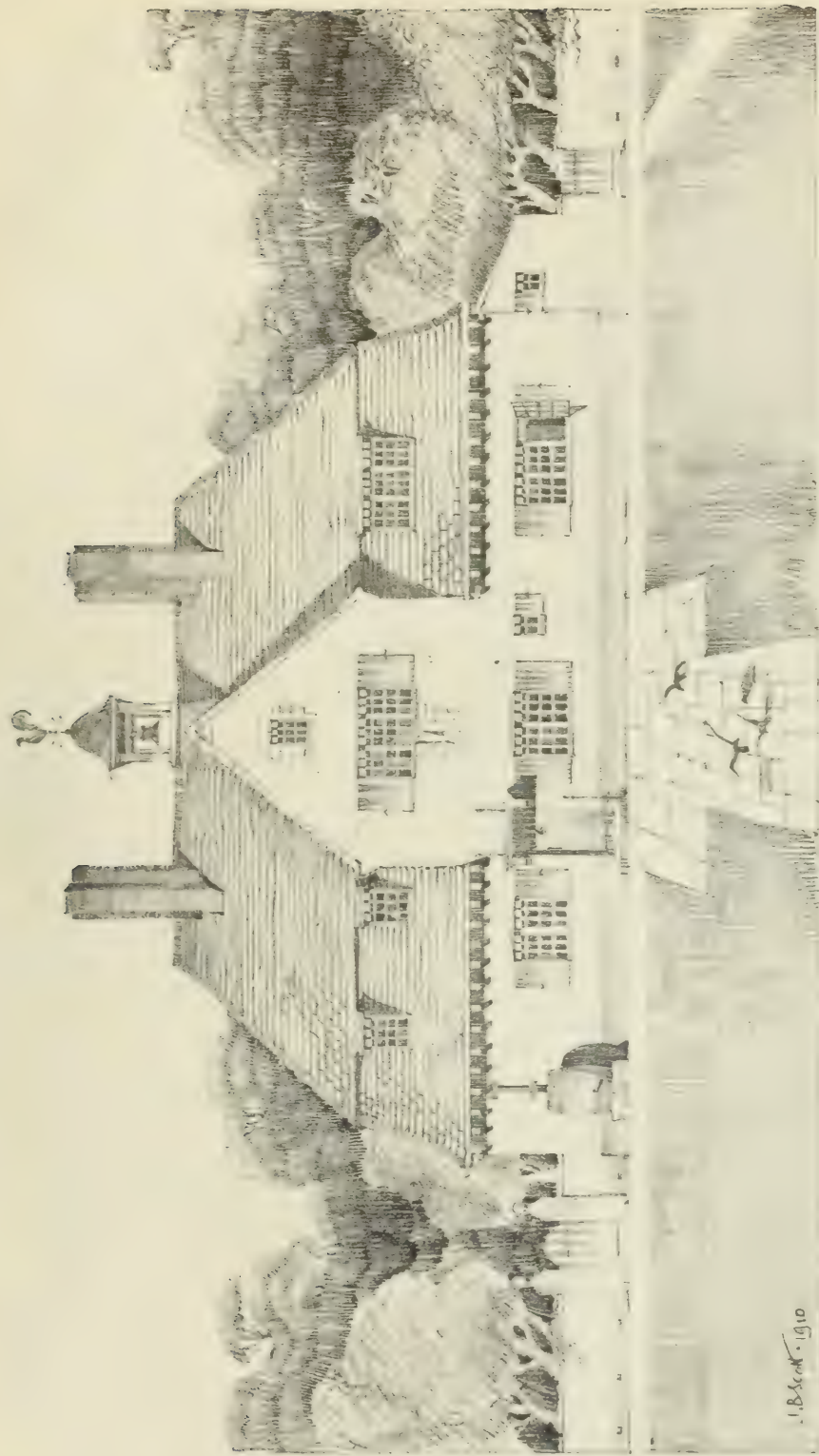
garden, which is only separated by a yew hedge and post and rail fence from the picturesque links of the Stanmore Golf Club. The elevation shown in the sketch is a simple composition in white-washed walls and a gable thrown in strong relief against the steep-pitched Mansard roof of warm-coloured hand-made tiles. The plan is an economical one in the form of an unbroken oblong, the disposition of its components parts being contrived with a special view of reducing service to a minimum. A service hatch to the dining-room and hot and cold water to lavatory basins in the

principal bed-rooms are some of the labour-saving contrivances provided. The sitting-room and dining-room are *en suite* with one another through wide sliding doors. A short passage leads past the lavatory to a comfortable little book-room overlooking the side garden. The upper floor contains some half-dozen bed-



PLAN OF CHEYNE COTTAGE, STANMORE

J. B. SCOTT, ARCHITECT



CHEYNE COTTAGE, STANMORE
J. B. SCOTT, ARCHITECT

rooms beside a bathroom and other accommodation. The owner was fortunate in being able to buy an interesting collection of old Dutch tiles, and these arranged round some of the fireplaces, together with an interesting collection of antique furniture, combine to give the low, light rooms a pleasing individuality.

The house at Rusper near Horsham in Sussex, shown in the water-colour perspective by Mr. Walter Tyndale, R.I. which we here reproduce in colour, was constructed largely of old materials forming part of the building which originally occupied the site, and it was therefore possible to re-use all the oak-framed timbers. The roof is covered with old stone slabs, a characteristic feature of the district of Horsham, and the woodwork everywhere is carried out in oak. The neighbourhood of Horsham abounds with houses of an interesting type, and local traditions have been retained wherever possible. This is especially the case in the framing of the half-timber work, which in Sussex is always spaced widely apart. In order to get more variety of colouring into the exterior, tile-hanging has been used in places, and, for the same purpose, the chimney stacks have been carried out in thin bricks. As will be seen from the plan (below), the entrance lobby opens into a large hall from which doors lead to the drawing-room and to the dining-room, the latter projecting into the garden with a large bay window. The first floor contains seven bed and dressing rooms. The architects of this house were Messrs. Unsworth, Son and Triggs, of Petersfield, Hants.

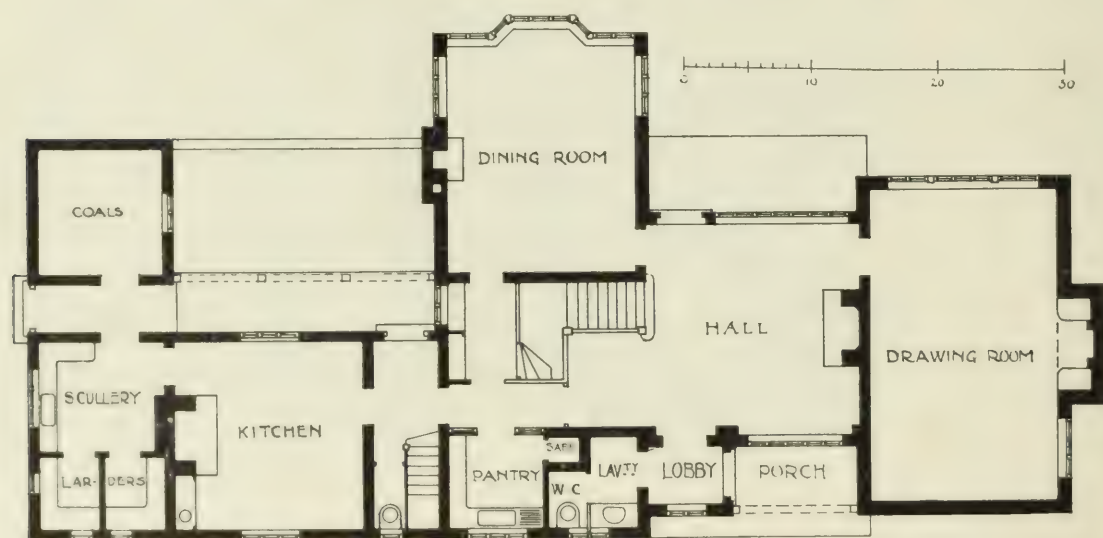
STUDIO-TALK.

(From Our Own Correspondents.)

LONDON.—One of the most attractive exhibitions held last month was Mr. James Aumonier's at the Leicester Galleries. We have so often dealt with the qualities of this painter's landscapes, which must rank with the best of our time, that it is difficult to add to what has already been said in this respect. In another room at the same galleries Mr. Hugh L. Norris's water-colours well supplemented Mr. Aumonier's exhibition, having the same distinctly English characteristics in the preferences shown in regard to point of view and subject.

The Fine Art Society have not held an exhibition calling for more study than Mr. Lamorna Birch's for some time. This artist is becoming now one of the best of our water-colourists, with a quite personal method and habit of looking at things, and a palette scheme that does not show its origin in other contemporary work. Mr. E. Wake Cook also had an exhibition at these galleries, under the collective title of "Nature's Pageantry," which revealed the characteristic qualities of the artist—a feeling for stately composition, with, however, some lack of breadth and spontaneity in handling the brush and combining detail.

The Twenty-ninth Annual Exhibition of the Royal Society of Painter-Etchers and Engravers, which closed on the 18th of March, was

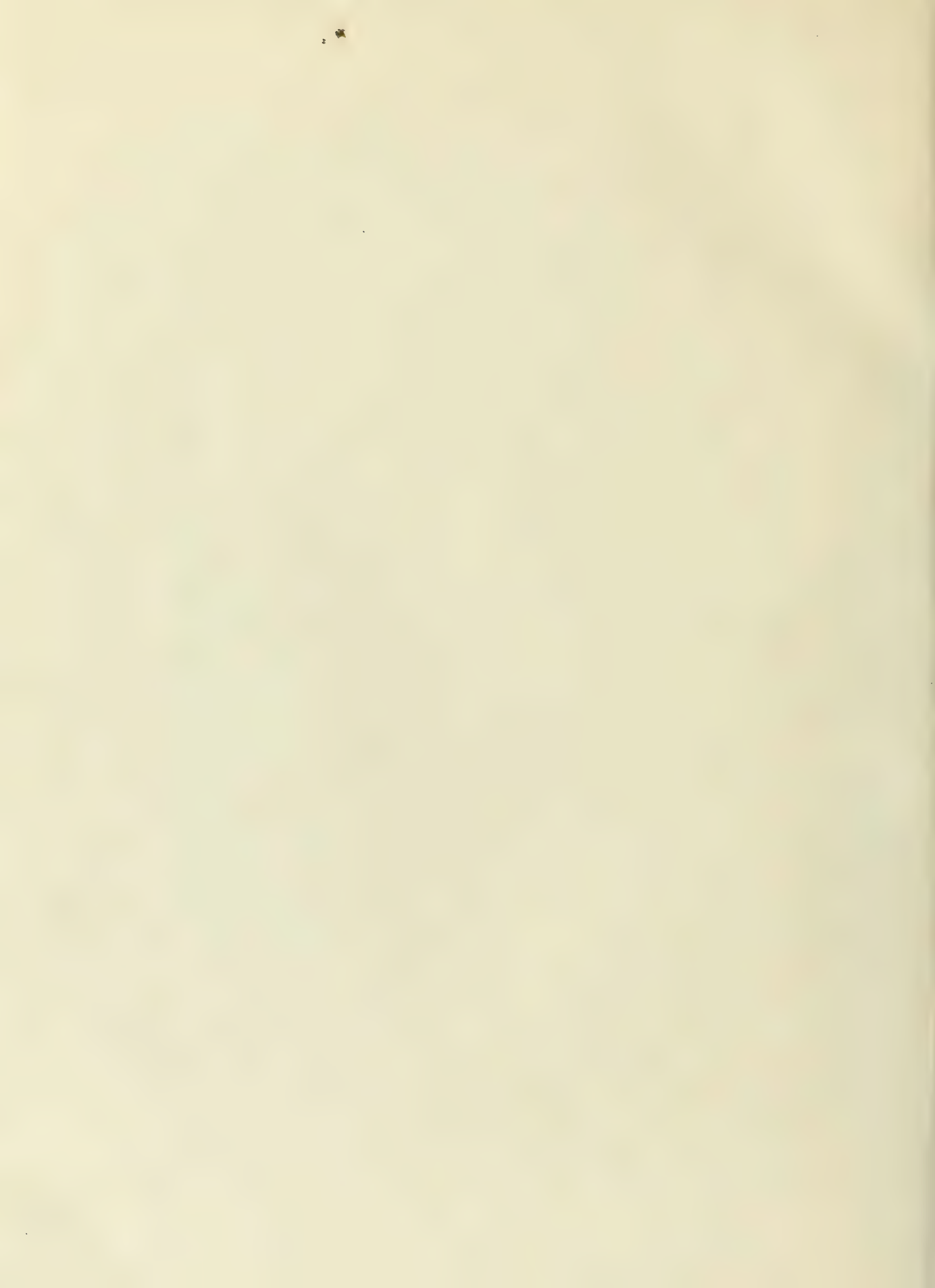


GROUND PLAN OF HOUSE AT RUSPER, SUSSEX

UNSWORTH, SON AND TRIGGS, ARCHITECTS



HOUSE AT RUSPER, NEAR HORSHAM, SUSSEX.
UNSWORTH, SON, & TRIGGS, ARCHITECTS.



the first held under the presidency of Mr. Frank Short, R.A., and was among the best that the Society has ever had. A number of plates by Mr. Short's predecessor, Sir Francis Seymour-Haden, who was the founder of the Society, and the late Mr. R. W. Macbeth, R.A., were exhibited. Plates of great interest were *Coming Home*, by Mr. G. Gascoyne; *An Old Clock, Prague*, by M. François Simon; *Les Blanchisseuses*, by Mr. Herman A. Webster; *Abingdon*, by Mr. D. J. Smart; *Old Shoreham*, by Mr. Hubert Schröder; *The Skeleton in the Cupboard*, by Mr. Frederick Carter; *The Noiseless Music of the Night* (aquatint) and *Ferplècle* (mezzotint), by Mr. Percival Gaskell, and *The Church of the Three Kings, St. Emilion*, by Mr. Hedley Fitton: the two last with promising plates from comparatively recent members, Mr. Percy Robertson, Mr. J. H. Mackenzie and Mr. J. A. Ness, we are including with our reproductions. A highly pleasant decorative panel was *Yokohamas*, by Mr. J. R. G. Exley; and two plates in which etching was used at its best by a purist in the art were those by Mr. Nelson Dawson. Mr. Frank Short has never been

happier than in *Winchelsea Marshes*; and a delightful mezzotint was *The Common* after Thomas Collier, by Miss Mabel C. Robinson. Mr. Martin Hardie's *A Seaboard Hamlet* and Mr. William Ansell's *Honfleur* should be mentioned, and especially deserving of note is *The Choir, St. Ouen, Pont Audemer*, by Ninna Bolingbroke. Col. R. Goff's two etchings are to be reckoned among his successes, and Sir Charles Holroyd was well represented in *Acropolis*, and by other plates of Italy. *Victoria B.C.—Fort Street*, by Mr. Ernest S. Lumsden; *A Lonely Shore*, by Mr. Edward W. Charlton; *Le Canal Saint Martin*, by M. Eugène Béjot; *Nancy and Dapple*, by Miss Mary A. Sloane; *Ringwood, Hampshire*, by Mr. Reginald E. J. Bush; and Mr. Fred Burridge's *Chagford Bridge* are other etchings to be remembered.

The Exhibition of Flower Paintings at the Baillie Gallery was not so large this year as on some previous occasions, but in point of quality it would be difficult to rival it. A delightful row of water-colours by Mr. Francis E. James; oil-paintings, seeming to grow ever



"FERPLÈCLE" (MEZZOTINT)

BY PERCIVAL GASKELL, R.E.

more intimate and sympathetic in their touch, by Fantin's successor in this field, Mr. Gerard Chowne; some highly interesting paintings by Miss Jessie Algie, and pictures by V. Tyrwhitt, Annie D. Muir, Katherine Turner in the best vein almost made up this exhibition. It was not a bad plan to make it so exclusive, for though flowers are everywhere in the world, true flower-painters are perhaps rarer than any other kind.

At the same Gallery there have been exhibited some stimulating etchings and drawings by Mr. Frederick Carter. Is Aubrey Beardsley at last to have a successor? He has had plenty of imitators, but we have never expected to find a successor amongst them. Mr. Carter's delightful pen, occasionally exchanged for the etching needle, takes its own line in the comedy of masks and other drawings of the kind.

At the Goupil Gallery in Regent Street, Mr. Horace Mann Livens has been holding an exhibition of oil paintings and water-colours. No modern artist has a deeper sense of the poetry of streets, and he has brought his style into complete harmony with the feeling. Another vein of Mr. Livens's art is his studies of poultry; these are extremely animated and suggestive, and in them he attains the high colour quality that is often to be identified with his work. At the same gallery Mr. William B. E. Rankin's water-colours were very vigorous and free in handling. He is happiest of all, perhaps, in his interior pieces. His dislike of superficiality is a thing to take pleasure in in these days of superficial water-colour work. Mr. J. R. K. Duff's pastels, also at the Goupil Gallery, seemed only to have one fault—the prevailing darkness of tone; otherwise no pastellist uses his medium to greater advantage than this artist, a draughtsman of exceptional skill.

The Fifth Exhibition of the Modern Society of Portrait Painters has been a notable one, if only for the exhibition of Mr.

Glyn Philpot's *La Zarzarrosa*. The debt to Manet is immense—Manet whose genius was of the individual kind that generally stands alone without successors. But this is nothing against the picture; everyone has his master. Will Mr. Philpot be able to support the reputation this picture is going to give him? That is the interesting question; good as his two other canvases were they were not up to the same level. Mr. Oswald Birley's *Miss Mabel Beardsley as an Elizabethan Page*; Mr. Alfred Hayward's *Mrs. Richard Davis: in the Studio Garden*; Mr. Gerard Chowne's *Two People and My Mother*; Mr. C. L. Colyn Thomson's *The Kestrel*; Mr. John Crealock's *Madame Bovary* were among the most interesting canvases. Mr. Alexander Jamieson succeeded best with his "interior" *Miss Anderson*. Mr. G. W. Lambert's picture of *The Dancer* revealed his firmness of draughtsmanship and ingenuity of composition. Mr. Gerald F. Kelly's work at its best has both style and dignity of con-



"THE SHEEPFOLD"

BY J. HAMILTON MACKENZIE, A.R.E.



"CHURCH OF THE THREE KINGS, ST. EMILION"
FROM THE ETCHING BY HEDLEY FITTON, R.E.



"THE OLD MILL, PLUMTREE, NOTTS"

BY J. A. NESS, A.R.E.

Director of the National Portrait Gallery, has just held an exhibition of paintings and drawings at the Carfax Gallery. The selection of his work represented at their best his remarkable abilities in composing, and his love of "quality" in painting.

The Women's International Art Club Exhibition recently held at the Grafton Gallery was the twelfth exhibition held by the Club, and they, perhaps, never held a better one. Among notable pictures shown were *The Harbour, St. Ives*, by E. L. Rawlins; *The Blue Candle*, by N. Labouchere; *A Rough Day*, by L. Defries; *Old Houses*

ception; his *Canon Randolph, D.D.*, revealed that close portrayal of character that is of the essence of the portrait art. There were many accomplished things in this exhibition, but sometimes everything was to be found in the canvases but the just mentioned quality instinctively attained by Mr. Kelly. An artist with a point of view was Mr. Eric B. George.

Our coloured supplement, *Les Étoiles du Matin*, is a reproduction made from a picture by the late Sarah Ball Dodson, recently exhibited at the Goupil Gallery with other works all witnessing to a wide range of sympathies and high accomplishment in their painter.



"AT DORDRECHT, HOLLAND"

BY PERCY ROBERTSON, R.E.

Mr. C. J. Holmes,



"LES ÉTOILES DU MATIN." FROM THE
OIL PAINTING BY SARAH BALL DODSON.



BOOK-PLATE

BY R. ANNING BELL, R.W.S.

on the Olt, by Isobelle A. Dods-Withers; *The Brown Velvet Jacket*, by Mary Creighton; *The Spanish Coat*, by Julie Helen Heynemann; *Die Schwestern*, by Irma de Duczynska; *In the Conservatory*, by Elsie M. Henderson; *Gareth at the Old Knight's Castle*, by Mary Sargent-Florence; *The Farm Yard*, by Bertha E. Digby; *A Street, Corfe Castle*, by Muriel Fewster; *The Church of St. Austreberthe, Montreuil*, by E. M. Lister; *A Valley in Picardy*, by Bertha E. Digby; *Mackerel Boats*, by Mary McCrossan; *Fragment*, by Ilse de Twardowska-Conrat; *A Dorset Lane*, by Gabell Smith; *The Grey Veil*, by Mrs. Bristowe; and *The Arbour*, by Ethel Wright.

Mr. Anning Bell prevents us from losing sight of one very captivating side of his art by some recent book-plates which we reproduce. His reputation began in this vein; the mood that has been continued in larger decorative themes and paintings began in his penwork, and it is the appreciation of grace of form, so notable in them, that has proved the foundation of his success as an imaginative painter.

The Pencil Society's Third Exhibition has been held at Mr. W. B. Paterson's Gallery, and was extremely attractive. It is very often the case that the less professional side of an artist's

output is in some respects the best. Such a study, for instance, as *No. 13*, by Mr. George Belcher, has many sympathetic qualities that do not find their way into his press work. Mr. Steven Spurrier in *Wright and Rossi*, two pencil studies, attained to something very desirable in such art, and Mr. Joseph Simpson in *Portrait* exhibited a very distinguished thing. Drawings by Mr. James Paterson, R.W.S., Mr. A. Carruthers Gould, Sir Charles Holroyd and Mr. W. Strang, A.R.A., were in the best vein of these well-known draughtsmen.

We regret to record the death of Mr. Ernest Crofts, R.A., which took place at Burlington House on March 19th after a severe illness. Mr. Crofts, who was a native of Leeds, specialised in the painting of military pictures, and in this field achieved marked success. He was born in 1847, first exhibited at the Academy in 1874; was elected Associate four years later and full member in 1896, when he was also appointed Keeper and Trustee of the Academy, an appointment carrying with it an official residence at Burlington House.—Mr. Frederick Shields, who died at the end of February, at the age of seventy-six, was a disciple of the Pre-Raphaelites and a great friend of D. G. Rossetti. He painted a series of sacred scenes for the Chapel of Eaton Hall in Cheshire, but better known are those he did for the Chapel of the Ascension on the north side of Hyde Park



BOOK-PLATE

BY R. ANNING BELL, R.W.S.



BOOK-PLATE FOR THE SALTERS COMPANY

BY R. ANNING BELL, R.W.S.

in London, founded by Mrs. Russell Gurney as a sanctuary where wayfarers might find rest and an opportunity for silent contemplation.

The Carfax Gallery recently held an exhibition of drawings by Mr. C. Maresco Pearce. Mr. Pearce has a singular gift of extracting everything that is of picturesque significance at the corner of a street or market without taking liberties with architecture. His evident appreciation of architectural qualities seems, indeed, the foundation of his pictures, and his skill in summarising the effect of the play of sunlight and shadow gives suggestiveness and charm to his subjects. His drawings are works of distinction, and his recent exhibition places

his reputation high among those who can take up familiar scenes as subjects and present them in a new light.

MANCHES-
TER.
The spring
exhibition

of the Manchester Academy maintained practically the same level that it has reached in previous years. On the whole there was less endeavour merely to please or astonish the general public, and the absence of many large, ambitious, and not very well painted canvases seemed to have improved the quality of the greater number of smaller pictures which took their place. Mr. Hugh Wallis was represented by

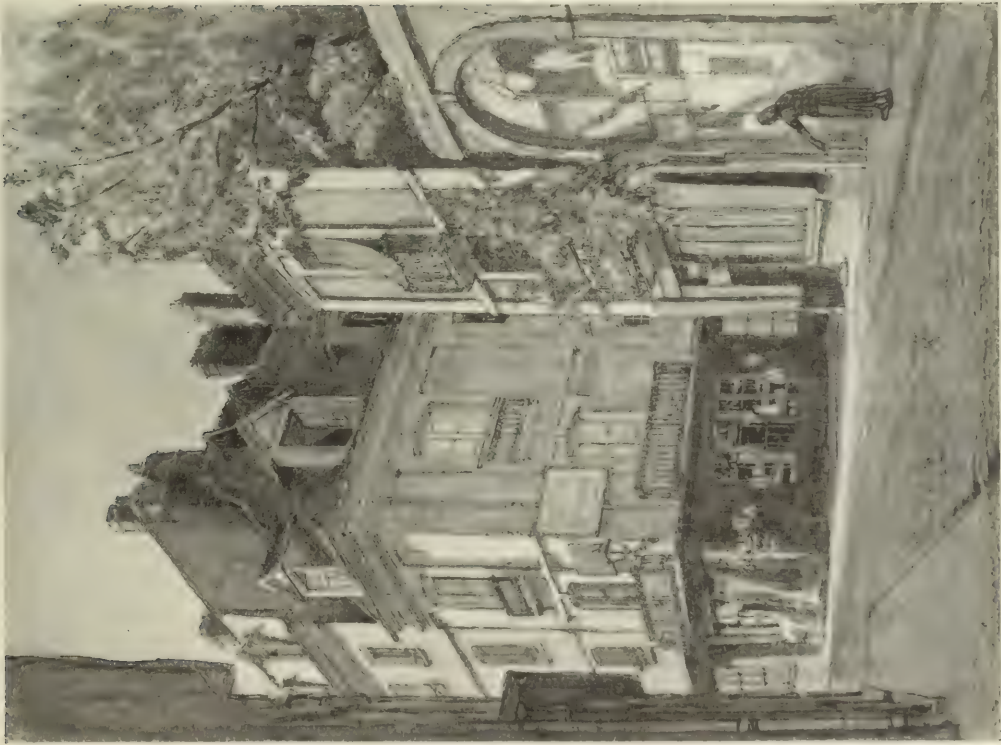
three paintings. His *Mary, Mary, quite Contrary*, a clever illustration to the old rhyme, was decorative in treatment and fresh and spontaneous in colour. Mr. Bertram Nicholls showed a strong portrait in oils and two fine



"PLACE DU MOULIN A VENT, EVENING"

BY C. MARESCO PEARCE

(By permission of Messrs. Ernest Brown and Phillips, Leicester Galleries)



"RUE DU CHÂTEAU-NE-PEU"

BY C. MARESCO PEARCE.

(By permission of Messrs. Ernest Brown and Phillips, Leicester Galleries)



"THE CAMPO SAN MAURIZIO"

BY C. MARESCO PEARCE.



"L'EMBÂCLE DE LA SEINE (ENTRE ASNIÈRES ET COURBEVOIE)"

BY ALEXANDRE NOZAL

landscapes, in one of which, *On the Berkshire Downs*, he was particularly successful in rendering the oppressive brilliance of a curious effect of sunlight. One of the best exhibits in the water-colour section was Mr. James R. Cooper's *Perugia*, a picture, modest in size, but handled in a large and capable manner. There was much good work shown by the older members of the Academy and two very promising pictures by a young student, Mr. William Cartledge. Among the sculpture exhibits the usual sound craftsmanship of Messrs. John Cassidy, Mewburn Crook and Mrs. Gertrude Wright was evident.

E. M.

PARIS.—An interesting exhibition held recently in the Champs Elysées at the International Art Gallery, 1 rue de Berri, was that in which one saw about a hundred paintings and pastels by that able landscape painter, so dexterous in the composition of harmonious and beautiful pictures, Alexandre Nozal. For a long time now shrewd connoisseurs have taken deep interest in Nozal's work, and their attention has been rightly bestowed, for this artist has risen step by step in a career entirely devoted to landscape painting, an art which he has thoroughly mastered. Since 1883 he has been *hors concours* at the Salon, and he was made Chevalier of the Legion of Honour in 1895. His paint-

ings are among the best works in the Musée Nationale du Luxembourg, as also in the Petit Palais des Beaux Arts of Paris, and are to be found in the public galleries at Havre, Amiens, Melbourne (Australia), Bourgos, Carcassonne, Montpellier, Digne, Annecy, Saint Quentin, Nantes and Harfleur.

This collective exhibition was particularly striking, for here one saw the aims and ideals of the artist realised in many a varied aspect of his art—his reveries near the lakes of Saint-Cucufa, studies made here at all hours of the day and all seasons of the year, wonderful impressions caught in high altitudes, impressions of Normandy, near the banks of the Seine or the Eure, in Dauphiné, or of the Pyrenees, of Auvergne, of Corsica, or above all, on the Côte d'Azur, a favourite spot with Nozal. In each of these impressions so finely recorded by the artist all is depicted with an accent of sincerity that is very striking. Each work has its own particular attractiveness, its own particular luminosity, its own vibrant atmosphere.

To sum up briefly, by the happy choice of his subject, by the consummate art with which he depicts Nature in her most wonderful manifestations, and depicts often with much eloquence, by his incontestable knowledge of the harmonies of sky, and earth, and water,

Alexandre Nozal affirms his individuality and arouses an admiration for his natural and unconstrained art, and for work which assigns him a place among those masters of landscape painting to whom their own inspiration is the only law.

L. H.

At the Georges Petit Galleries the annual exhibition of the "Arts réunis" took place under the presidency of M. G. Lecreux and contained practically the same elements as the preceding show. There was, however, one absentee, M. Ségoffin, who has gone over to the Société Nouvelle, and also a new exhibitor, M. Eugène Chigot. The latter was represented by a very complete *ensemble*. His landscapes are exceedingly fine, and of late years this artist has come to rank as one of our leading colourists. Chigot paints boldly and vigorously and always with a care for beautiful effects. He delights to combine houses and buildings with his landscapes, and no corner of a park or of a garden is so beautiful to his

eyes as when he is able to introduce some portion of an old castle.

In the galleries of l'Art Décoratif, rue Laffitte, there has been a most interesting show of the works of the Dutch painter and etcher Ph. Zilcken. Zilcken is one of the most original artists of a country which has given birth to so many illustrious painter-etchers both in the past and in the present. As a painter this artist is possessed of an exceedingly brilliant technique, fine colour, and great faithfulness to nature. Zilcken has at the same time great feeling for the picturesque, and chooses his subject admirably, allowing his artistic vision to roam over the most picturesque scenes—Holland, Provence, Avignon, Venice, the desert and the environs of Algiers. Zilcken, the etcher, works with uncommon vigour; his plates are very deeply bitten and full of deep rich shadows.

This year great success attended the salon



"FIN DE JOURNÉE, OCTOBRE : VILLENEUVE L'ETANG"

BY ALEXANDRE NOZAL

of the Orientalistes Français under the presidency of M. Bénédict. The particular attraction was the collection of works by Herbert Ward. This talented sculptor accompanied Stanley in his explorations in Africa, whence he returned with a number of souvenirs and drawings, so many that they are sufficient to occupy an artist's whole lifetime. At the salons of the Champs Elysées, Mr. Ward shows practically every year isolated examples of his work. Here one had the pleasure of seeing an *ensemble* of pieces of sculpture, each one with its peculiar interest. Two busts struck

me as being absolutely remarkable, that of an *Arouimi* and that of a *Loukounga*, in which Mr. Ward has rendered with surprising ability the barbaric beauty of the heads. Another attraction of the Orientalistes exhibition was a collection of works by Georges Gasté, a painter of great talent who died some few months ago at Delhi; several works affirmed the original gifts of this artist, whose premature death is much to be regretted.

At Chaîne and Simonson's gallery the Société Internationale de la Peinture à l'Eau



"LE GAVE À ASSAT, ENVIRONS DE PAU (MARS)"

BY ALEXANDRE NOZAL



"L'ARDECHE À S. MARTIN"

BY ALEXANDRE NOZAL



"LA MARE AU BÉTAIL" (SKETCH)

BY HENRI ROUSSEAU

held their sixth exhibition under the Presidency of M. Gaston La Touche, with their customary success. It must be admitted that few groups offer such an interesting collection of pictures. The leading exponents of the art of water-colour in England, France and Belgium were here represented by first-rate works. In Robert Anning Bell's *Rose d'Automne* one saw a reminiscence of Rossetti's muse; Charles Bartlett had a picture of Breton girls dancing; Sir Alfred East exhibited a sparkling *Carneval espagnol*; F. M. Armington had some views of Bruges; and H. S. Tuke's landscapes and some pictures by Walter West were also to be noticed on the walls. Belgium was represented by beautiful colouring in the works of Cassiers, Marcette Delaunois and the refined, delicate, and subtle work of Fernand Khnopff. Lastly, among the Frenchmen, M. Gaston La Touche, M. Auburtin, M. Jeanès, and M. Luigini all sent of their best.

M. Henri Rousseau was known to be one of our best painters of the East, but the show he has just held at Georges Petit's showed him

in quite another light. He has endeavoured now to depict for us instead of the landscapes of the Atlas, or of Tell, the calm plains of the Sarthe, but has infused something of Oriental glamour into his work, and it is as a colourist that he has depicted these vast stretches of country of a grandeur all their own. At the same time Rousseau, like Troyon and the men of 1830, is a wonderful painter of cattle. The vigorous drawing which we reproduce attests his ability in this direction. H. F.

ANTWERP.—Theodore Verstraete, who died some three years ago, deserves to be remembered on account of his eminent gifts as a landscape painter, and all the more so because in his pursuit of art he had to battle with many hardships. He was born at Ghent in 1850, and his parents were people of quite humble extraction. Originally destined for the stage, with which both parents were connected, he displayed early in life a liking for art, and while yet a youth the desire to become a painter grew so strong that he was sent to the Antwerp



"UNE BATTUE EN CAMPINE"

BY THEODORE VERSTRAETE

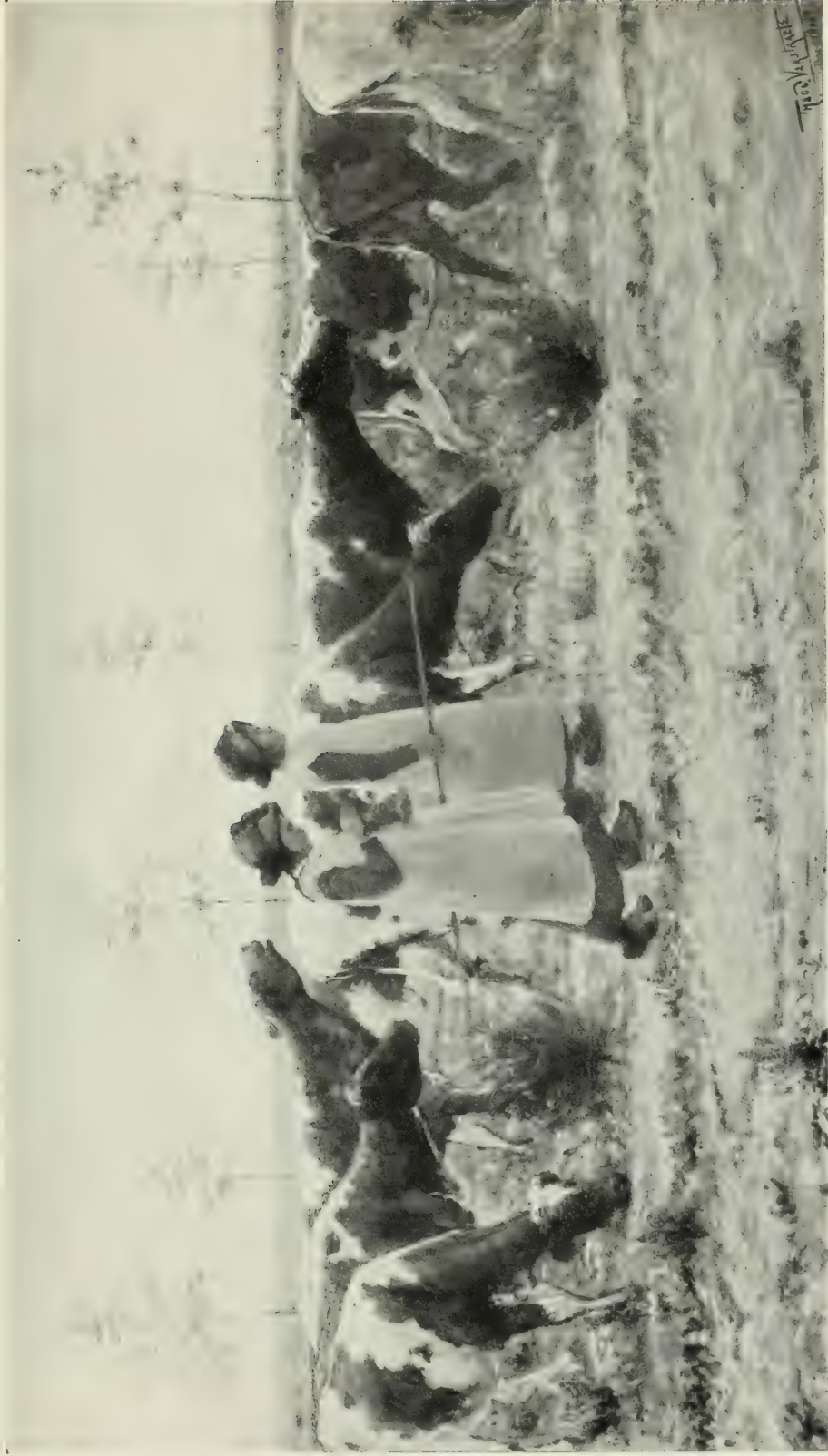
Academy, then under the directorship of Nicaise de Keyser. Theodore's bent was towards landscape painting, but to gain gold and glory in this branch of art at that date it was not considered necessary to study nature—sweetly pretty landscapes could be composed from other pictures

and old engravings! To vary the procedure a few studio "properties" were sometimes brought out—an old wheelbarrow, some weather-worn bricks, a stump of a tree, and a few stuffed birds. Among the students, however, were some who rebelled against this debasing curri-



"COIN DETANG"

BY THEODORE VERSTRAETE



"ON THE MOOR." FROM AN OIL
PAINTING BY TH. VERSTRAETE



"THE WATER-CARRIER"
BY FRANCISCO GOYA

*(In the Gallery of
Fine Arts, Budapest)*



"THE QUIET HOUR" (TEMPERA) (Aquarellisten-Klub, Vienna) BY HANS RANZONI

breakdown which overtook him some twelve years before his death. In July, 1895, at the very prime of manhood, he had a stroke after painting in the hot sun all day. With that his career as a painter came to an end, for till the day of his death in 1908 he remained a helpless invalid.

A. W. S.

culum and took every opportunity to resort to the open fields to pursue their study unknown to their instructor.

On leaving the Academy, Verstraete experienced great hardships and had to resort to all sorts of ingenious devices to get a living, such as hawking round pictures among sailors, who bought them for a few shillings apiece. He began to exhibit regularly at Antwerp in 1877, but his first real success did not come till 1883, when he gained a gold medal there and honourable mention at the great Paris exhibition.

Verstraete was a *plein-airiste* to the core, and his landscapes and sea-pieces are the outcome of his direct converse with nature. Constant exposure to all sorts of weather, however, had much to do with the

BUDAPEST.—During recent years Dr. Gabriel de Térey has been eagerly engaged in securing works by the great Spanish and other old masters to add to the collection in the Gallery of Fine Arts here, of which he is the Director. In 1908, the first Velasquez to come to Hungary was



"A SUMMER NIGHT" (Aquarellisten-Klub, Vienna) BY HUGO DARNAUT

acquired. This was the *Two Young Men at a Meal*, formerly in the Sanderson collection in Edinburgh, and, though not one of the master's best works, is still a great gain for Hungary. Works by Carreno, El Greco, and the less known painter of the 15th century, Sanchez Pedro, have also been secured, as well as a landscape by Murillo (already represented by eight paintings in Budapest collections) and two Goyas, making four by this master.

The two Goyas recently acquired are *The Knife Grinder* and *The Water Carrier*. They were brought to Vienna by Prince Wenzel Anton Kaunitz, Chancellor to Maria Theresa and founder of the Vienna Academy of Art. On his death in 1794 his collection was sold, Prince Esterhazy purchasing these two masterpieces for the even then astonishingly small sum of about four guineas apiece. On the death of Prince Esterhazy, the Hungarian State purchased his collection, and since that time *The Knife Grinder* and *The Water Carrier* have been housed in the Gallery of Fine Arts, Budapest. Both these works are generally acknowledged to be masterpieces. The harmony of colour in *The Water Carrier* is superb. The background of grey-blues tones admirably with the colour scheme of the figure — the light chestnut of the hair, the rosy hue of the cheeks, the white fichu, yellow apron, and skirt of brownish grey, beneath which is another fringe of lustrous white. The shoes, too, are white, and are perhaps the only incongruous elements in the picture, which

measures 68 by 50 cm. (about 27 by 20 inches).

"Könyves Kálmán," the well-known firm of art publishers in Budapest, desire it to be known that the copyright of Robert Nadler's picture, *Porto Place, Ragusa*, reproduced in the January number of THE STUDIO (p. 334) belongs to them.

A. S. L.

VIENNA.—The winter exhibition at the Künstlerhaus was a jubilee exhibition of the Water-Colour Club, which was founded 25 years ago, its first Chairman having been the late Rudolf von Alt. In 1886, the club's members numbered 45, which later increased to 65, but many of these went over with Alt to the "Secession" or to the Hagenbund in 1900; and there then remained but some 30 members in the Club. In the meantime, however, new accessions have brought the number to 75, and there are also 49 corresponding members. This jubilee exhibition was confined to the

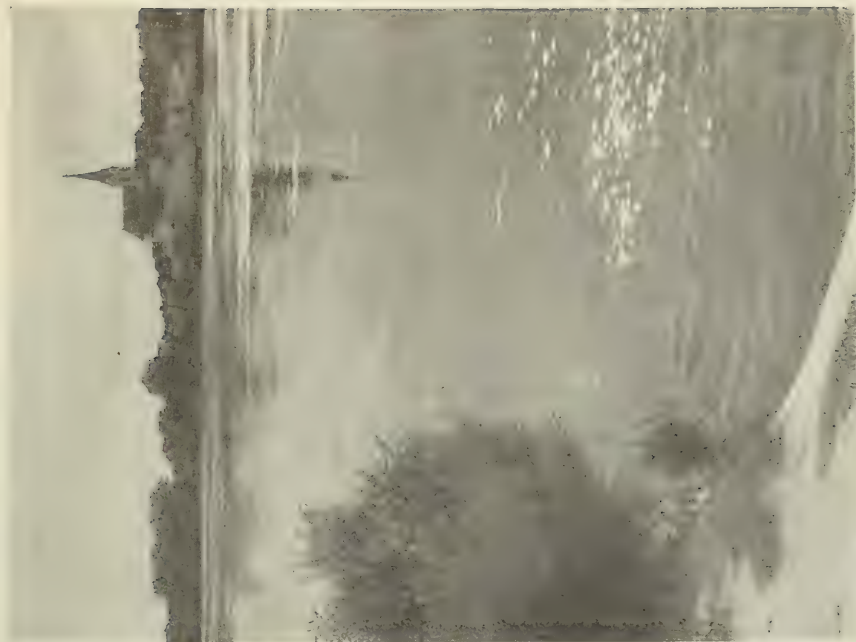


"CLEANING UP THE STUDIO" (Aquarellisten-Klub, Vienna) BY JOSEF KÖPF



PASTEL PORTRAIT

BY KARL FRÖSCHL



"SUNLIGHT ON THE DANUBE" (TEMPERA)

BY OSWALD GRILL

Studio-Talk



"BOATS ON THE ELBE" (ETCHING)
BY WILHELM GIESE

works of ordinary members. Though nominally an exhibition of water-colours many other varieties of work were represented in the exhibition, such as tempera paintings, etchings, chalk and pencil drawings, gouache, pastel, tempera-pastel, in fact all and everything except oil paintings.

Among the 300 odd pictures exhibited many were devoted to subjects taken from Austrian scenery and architecture. Oswald Grill's contributions were some lovely motives from the Wachau, that charming spot on the Danube which is so little known but which offers so much to those of an artistic temperament. Hugo Darnaut's pastel, *A Sum-*

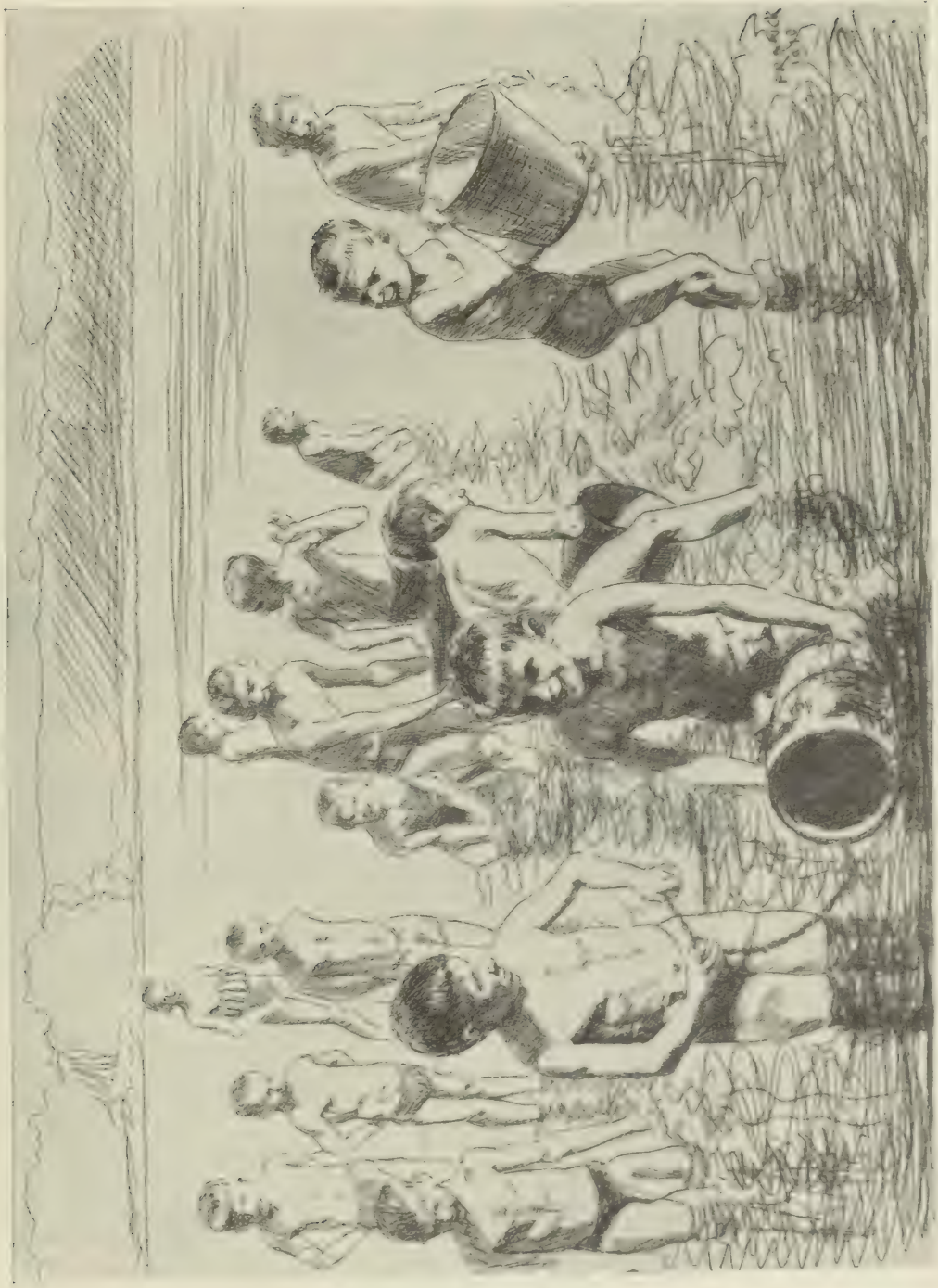
mer Night, was a fine example of the methods of this artist. Hans Ranzoni's work has often been referred to in these pages, and as shown on this occasion was quite up to his best. Eduard Zetsche, Max Suppantisch, Ferdinand Brunner, Thomas Leitner, Alfred Zoff, Friedrich Beck, Karl F. Gsur, Heinrich Tomec, Karl Pippich, Marie Egner, Karl Fahringer, Hugo Charlemont, Ludwig Koch, Karl Sterrer, Adolf Kaufmann, Othmar Ružička and Franz Windhager all sent representative works. Josef Köpf's water-colour, *Cleaning up the Studio*, and a profile portrait in pastel by Karl Fröschl were two very attractive works showing intimate understanding of their respective media. Portraiture was also well represented in drawings by Heinrich Rauchinger, Nicolaus Schatzenstein, W. V. Krausz, R. Germela, Heinrich von Angeli, John Quincy Adams, J. Sternfeld, and Robert Schiff. A. S. L.

BERLIN.—It is the indisputable merit of the Berlin Secession to have fostered and stimulated an interest in the graphic arts. Their recent winter exhibition, which was one of unusual importance and dimensions, again contributed towards this



"THE CORNFIELD" (ETCHING)

HANS VON VOLKMANN



"BOYS BATHING" (ETCHING)
BY PHILIPP FRANCK



"OLD WOMAN IN THE PEW" (ETCHING)
BY WILHELM GIESE

aim, and art-lovers and art-collectors had every reason to feel grateful for the Herculean labour of sifting about a thousand exhibits from the large mass of works sent in. The jury administered its office without dogmatism of any kind.

Drawings formed the salient feature of the exhibition and disclosed a great diversity of method and mood. There were gifts of mature masters like Richard Müller and Otto Greiner, whose hands accomplish so perfectly what they wish to render. M. Brandenburg, the seer of the unseen, succeeded in representing the race of passions by a tempestuous inspiration; and sensational motifs from war and criminal

life displayed the effective draughtsmanship of Georg Brandt. Lovis Corinth proved his prominence both in detailed and in summarising statements, and the landscapist Paul Baum gave evidence of his candid devotion to pointillism also in black and white. Franz Christophe, whose pencil often roves in the gallant sphere of all sorts of historical phases, again produced clever drawings with his precise contours. The round and firm line of that grim humorist Heinrich Zille, was to be studied in a series of coloured drawings.

Etching occupied an important part in the exhibition, so that the victorious advance of this fascinating branch of art became evident. Paul Paeschke, a pupil of the Berlin Academy, was strongly remarked for his capability of grasping the bustle of Berlin suburban life and atmospheric unrest, in a clever combination of etching and dry point occasionally accentuated with colour. Another new name was Wilhelm Giese from Magdeburg, whose drawings and etchings of wharves, rivers, harbours, markets, and herds, vouched for an artist of high reliability and pictorial qualities. As an etcher he discards all auxiliary arts and revels in the precision of the bitten line. Also Karl Häusel, Ernst Gabler and Hermine Lionette David introduced



"THE SKATING POND" (WOOD ENGRAVING)

BY WALTER KLEMM



"ON THE OUTSKIRTS OF BERLIN" (ETCHING)

BY PAUL PAESCHKE

themselves as etchers of talent with realistic subjects.

Philipp Franck found in pure line the simplest formula for expressing buoyant life and bright sunshine in groups of bathing boys. Count Kalkreuth and Otto Fischer again proved their excellence in reliable statement, and the freedom and delicacy as well as the hilarity in Paul Bürck's *Hay Harvest* won him the appreciation of connoisseurs. We all admire Hans von Volkmann the painter, but his etchings deserve particular sympathy, for they are full of devotion to this beautiful earth, and communicate this with modesty and naturalness.

Lithography appeared to be a much neglected domain in this exhibition. Its many possibilities hardly seem as yet to have been realised by German artists. Robert Ster of Dresden in his energetic and veracious studies of workmen was the only one who made a strong impression. The small display of woodcuts, too, made the neglect of this kind of work regrettable.

Walter Klemm of Dachau, whose hand had often compelled attention before, alone proved an efficacious champion. Skaters in motion, pedestrians hurrying home in a downpour of rain—these are his favourite topics, and he grasps such scenes and their strong colourism with rude energy.

Some pastels by Max Liebermann with boating scenes were wonderful for their elegant pose and beaming light. He has proceeded to a new style, whilst Slevogt, Ulrich Hübner and Kardorf have just now succeeded in reaching the master's last phase of colouristic richness in the smallest of frames. In water-colour Carl Strathmann's fanciful visions, spiced with satanic humour and strangely ornamented with decorative accessories, could not fail to fascinate visitors. The exhibition was exceptionally instructive, as in addition to the artists already named, such masters as Daumier, Delacroix, Géricault, Ingres, Degas, Goya, Corot, Meryon, Legros, Bonnard, Denis, Rethel and Larsson were represented.

J. J.

Studio-Talk

PHILADELPHIA. — The Gold Medal of Honour of the Pennsylvania Academy of the Fine Arts at the opening of the 106th annual exhibition was awarded to Mr. Willard L. Metcalf for eminent services in the cause of Art; the Temple Gold Medal to Mr. Richard E. Miller for his picture entitled *The Chinese Statuette*; the Walter Lippincott Prize to Mr. Daniel Garber for his landscape *The River Bank*; the Jennie Sesnan Gold Medal to Mr. Joseph T. Pearson, jun., for his *Landscape*; the Carol H. Beck Gold Medal to Mr. Edmund C. Tarbell for his *Portrait of Timothy Dwight, D.D., LL.D.*, presented to Yale University by the Class of 1891; and the Mary Smith Prize to Miss Alice Kent Stoddard for her *Portrait of Miss Elizabeth Sparhawk Jones*. There were in the exhibition 375 oil paintings and 148 pieces of sculpture, representing the work of 303 artists, and the work was, as a whole, serious, sane, and intelligible, both to the layman and the critic.

Portraiture and landscape, as in most manifestations of art in America, seem to be the favourite media of expression. Mr. Edmund C. Tarbell's portrait of Dr. Dwight had the most prominent place in the gallery of honour. Mr. Joseph de Camp showed skilfully-wrought portraits of *Dr. James Tyson* and *Dr. Louis Starr*, both leading men in the medical profession. Mr. Julian Story was represented by a portrait of *Charles Curtis Harrison, Esq.*, impressive in the purple barred gown of the Provost of the University of Pennsylvania. An excellent piece of work, translating with the painter's brush with truthful effect a winsome personality, was the *Mrs. Coles* by Mr. Wilbur Dean Hamilton. Mr. Hugh H. Breckinridge's portrait of *William Potter, Esq.*, formerly Minister to Italy from the United States, is simple and dignified as a diplomat should be. Mr. Irving R. Wiles's portrait of *Sidney Clark, jun.*, showing his sitter in tennis costume, presented an interesting novelty besides a piece of bold and effective handling.



"THE RIVER FRONT"

BY FRED WAGNER



"THE HOUSEMAID." BY W. M. PANTON



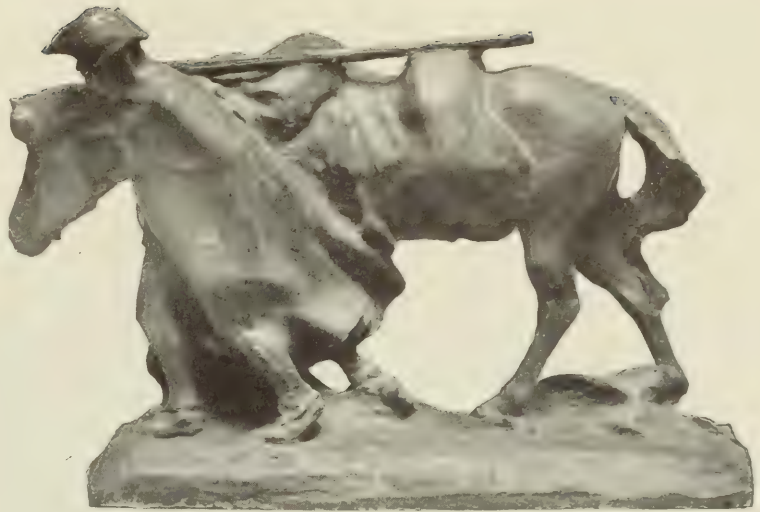
"THE ROAD TO PARADISE." FROM AN
OIL PAINTING BY F. L. STODDARD

(See St. Louis Studio-Talk)

Studio-Talk

Mr. William M. Paxton's *Miss Amie Hampton Clark* was a charming picture of young American womanhood set forth by the well-trained hand of an accomplished painter. Other notable portraits were contributed by Miss Cecilia Beaux, Mr. Adolphe Borie, and Mr. Lazar Raditz.

Without doubt the most noteworthy example of figure painting in this collection of many was Mr. John W. Alexander's *Sunlight* lent by the Art Institute of Chicago—quite unique in sinuous modelling of the draperies and simply beautiful in conception. Mr. William H. Paxton's *Housemaid*, careful and pains-



"WASHINGTON OF 1753"

BY SOLON H. BORGLUM

taking in drawing and colour, could not fail to please the public as well as the amateur. Mr. Richard E. Miller's *Chinese Statuette* pre-



"THE HEMLOCKS"

BY EDWARD W. REDFIELD

sented a clever and wholly successful scheme of colour in which the greens predominated. A charming delineation of the child in art was seen in Miss Lydia Field Emmett's *Playmates*. Mr. George de Forest Brush's *Portrait of Olivia* gave one a capital instance of his skill in the same direction.

Mr. Willard L. Metcalf was represented by a carefully worked out landscape, *The Rapids*. Mr. Elmer W. Schofield was seen at his best in *Early Morning, Boulogne Harbour*, handled with great freedom and dash. Mr. Fred Wagner's *River Front*, though somewhat literal in its plain record of facts as they exist in nature, was withal very satisfying in the way of technique. Mr. Edward W. Redfield in *The Hemlocks* gave a good idea of his virile treatment of a *plein-air* subject. Mr. Joseph T. Pearson, jun., Mr. Gardner Symons, Mr. Paul Doherty, and Mr. Daniel Garber contributed excellent landscape work.

The showing of sculpture was large and of a high standard, being exposed with due regard to lighting and environment. Mr. Scott Hartley's *The Conqueror* representing, not a fierce warrior, but a chubby little boy modelled in the nude enclosed in his mother's arms, conveyed a touch of sentiment that appealed to all. Quite in contrast to this was a very modern and novel *Washington of 1753* by Mr. Solon H. Borglum, the subject taken from the life of the early settlers of the British Colonies in North America. A very spirited little figure by Miss St. Leger Eberle, entitled *A Windy Doorstep*, Mr. Charles Grafty's portrait bust of *The Painter Redfield*, and a very vigorous portrait bust of *William H. Taft, President of the United States*, by Robert I. Aitken were notable exhibits.

E. C.

ST. LOUIS, MISSOURI.—This city is one of our oldest communities. It had a polite society as early as the thirties of last century, and shares with Philadelphia and Boston the honour of having been a pioneer in culture and art. It sheltered more men of talent in the *ante-bellum* days than most cities of its size. Among them were G. Catlin, who made interesting colour sketches and ethnological studies of the Indians, de Franceau, a Frenchman, Deas of Dutch descent, Tracy, and J. R. Meeker, who made a speciality of the picturesque wildness of the Mississippi

swamps. Far superior to these, however, were C. Wimar, the Indian painter, whose *Buffalo Hunt* was purchased by King Edward VII. (then Prince of Wales) during his visit to this country, and G. C. Bingham, who has preserved for us the early life of the middle west.

After the war there came a pause in the art activities of St. Louis. The World's Fair, however, seems to have given a new impetus to local art life, and there grew up quite a colony of able artists in the city. Among them are, or were till recently, Frederick L. Stoddard, who excels in the decorative treatment of highly imaginative subjects, *The Road to Paradise*, here reproduced, being an excellent example of his work; E. H. Wuerpel, a pupil of Whistler; Richard E. Miller, well known at the Paris Salon exhibitions for his vigorous brushwork and individual rendering of modern life; Dawson Watson, who has carried the impressionist technique to a high pitch of perfection; F. O. Sylvester, the painter of the Mississippi; C. S. Waldeck, a portrait painter; Oscar E. Berninghaus, who goes to the haunts of the Pueblos, Navajos, Apaches, for his subjects; Gustav Wolf, a landscape painter; and Cornelia F. Maury, who devotes herself to the representation of child life. The St. Louis artists frequently hold joint exhibitions, but, as in most American cities, the products of local artists have been somewhat neglected here. To arouse greater interest Mr. Lewis Godlove some time ago founded a "Society for the Promotion of St. Louis Art," which makes annual purchases of local art productions, and exhibits them, and the organisation is fairly prosperous. S. H.

ART SCHOOL NOTES.

LONDON.—Mr. David Murray, R.A., in the course of an admirable criticism of the work of the members of the St. Martin's Sketching Club, laid great stress on the need for young landscape painters to study still life. The practice of painting still-life and the careful study and analysis of the forms and colours of objects that do not move would help them almost to anticipate the changes in the kaleidoscope of nature that are so bewildering to the painter working in the open air. They must, he said, as students, take care not to put art before nature, or to attempt to take liberties with her until their knowledge was matured. The longer and more

closely they studied from nature the stronger would they find themselves when art and nature were united in their work later on. The aquatints of Mr. W. P. Robins, the figure composition of Mr. J. Gould, and the still-life studies of Mr. J. Anns were the subjects of special praise from Mr. Murray.

A class for modelling from life, directed by Mr. Cecil Brown, has been instituted at the School of Animal Painting, in Baker Street. A basset hound was the first model and the new class was so much appreciated that it is likely that modelling from life will take a permanent place in the curriculum of the school. Mr. W. F. Calderon's recent addresses on the anatomy of the horse and dog attracted many artists and students. Mr. Calderon built up by degrees in coloured chalks a life-size drawing of the entire external anatomy of a horse, checking and explaining every point as he went along by referring to a living horse that stood beside the diagram with the important joints marked in chalk on his smooth brown coat. W. T. W.

REVIEWS AND NOTICES.

Tintoretto. By EVELYN MARCH PHILLIPS. (London: Methuen & Co.) 15s. net.—There are, it is true, already many excellent biographies of Il Tintoretto in circulation, but for all that the new study of the great Venetian's life and work justifies its appearance, so full of originality is the criticism it contains and so important are some of the facts it adds to current knowledge. The introduction on Environment has the merit of recognising clearly all the subtle contemporary influences that were brought to bear on the painters of the lagoon city as well as those of heredity, and it is very evident that the task of unravelling them and noting how they affected the wonderful group of masters for whom, Miss Phillips says, "Giorgione called the tune," has been full of fascination. From the technical point of view, however, the most valuable portion of the deeply interesting volume are the reproductions and the analysis of the newly-discovered drawings of the master that were brought to the British Museum in 1907. They number more than eighty, and, says Miss Phillips, "they admit us to an almost overwhelming intimacy with the mind of the master. He is absolutely unreserved and makes us free of every shade of feeling. Here is no careful working out of an inner vision, but one hot

trial after another dashed off this way and that way as if the painter were compelled to clear his brain of the many alternatives with which it was thronged."

Shadows of Old Paris. By G. DUVAL. Illustrated by J. GAVIN. (London: Francis Griffiths.) 12s. 6d. net.—Visitors to Paris—and they are innumerable—would do well to carefully read this delightful book. So many strangers sojourning in this great capital fail to see the old remains, so crowded with reminiscence of romantic history; and this is much to be regretted, for to see them properly, under an efficient guide, leaves impressions which carry with them a lasting and never to be forgotten charm. Mr. Gavin's illustrations are excellent, especially those reproduced from etchings, which have considerable artistic merit.

The Picture Printer of the Nineteenth Century: George Baxter, 1804–1867. By C. T. COURTNEY LEWIS. (London: Sampson Low, Marston & Co.) 21s. net.—What with the volume already published by the same author, and the present bulky volume, there is surely not much left to be said about Baxter, whose achievements as a colour-printer have, moreover, been discussed at greater or less length in various other books which have come under our notice during the past three or four years. This volume is, of course, intended for the edification of that large and increasing number of people who collect "Baxters," and who will find in it a veritable encyclopædia of information about the man and his productions. Besides a considerable number of black-and-white reproductions there are some score in colour—remarkably good ones, too; but, lest there should be any temptation to pass them off as originals, these have been made on a different scale.

English Secular Embroidery. By M. A. JOURDAIN. (London: Kegan Paul, Trench, Trübner & Co.) 10s. 6d. net.—Collectors of old embroidery of the Tudor, Orange, and Georgian periods, will find much to interest them in this work. The choice examples selected for illustration form a valuable record of a delightful English art.

The plate which the Art Union of London is issuing to its subscribers this year is an etching by Mr. W. L. Wyllie, R.A., entitled *Proclaiming our Sailor King*, 1910, representing war vessels assembled to fire a salute on the occasion of King George's accession. The plate is sure to prove a popular one with the Union's subscribers.

THE LAY FIGURE: ON DESIGNING POSTERS.

"I HAVE been thinking lately that poster designing is getting into a bad way in this country," said the Man with the Red Tie. "There was a considerable cult of the poster a few years ago, and while it lasted a good deal of good work was done, but there does not seem to be much worth looking at now-a-days. Why is it?"

"What is usually the reason for the falling off in the quality of any form of art practice?" asked the Art Critic. "You cannot expect good work to be produced if artists are careless about keeping up a proper standard of production."

"Oh, you think it is the fault of the designers," replied the Man with the Red Tie. "Do you mean that they have ceased to take interest in poster designing, and that, therefore, they do not care whether their work is good or bad?"

"It is partly that, I believe," agreed the Critic; "but I would suggest as another reason that the artists who occupy themselves to-day with this class of production are not as anxious as were their predecessors to study and understand its principles."

"Yes, that would account for it," cried the Man with the Red Tie, "for, of course, poster designing is an art which has laws of its own, and if these laws are not observed the best kind of results cannot be expected. It is a pity, though, that men should throw away their chances by slovenliness and inattention; a good poster is a thing to admire and does undeniably a great deal of credit to the artist responsible for it."

"Here, wait a bit!" broke in the Young Painter; "I have designed posters myself and I do not like to be accused of slovenliness and inattention. What is the matter with present-day posters?"

"They are dull, commonplace, unoriginal," answered the Man with the Red Tie; "they are crude, staring things which shriek at you offensively; they irritate you by their self-assertion, and there is hardly one of them worth looking at—that is what is the matter with them."

"But the purpose of a poster is to assert itself," protested the Young Painter; "it must be a staring thing and shriek for attention, that is what it is meant to do; I contend that

its first and most urgent duty is to make you look at it."

"You would not contend, however, that it is also its duty to make you feel sorry you had looked at it," said the Critic. "The good poster not only attracts your attention but retains it; you want to see as much of it as possible and to really enjoy it. If a poster irritates you it is a failure, not only artistically but as an advertising medium as well."

"I am quite willing to admit that," replied the Young Painter; "but surely it is possible for a design to be a striking one and yet be pleasing."

"Why, of course!" exclaimed the Critic; "that is exactly what I am arguing. You have only to look at some of the posters that are being done abroad to see how attractive a really striking design can be. But then these posters are designs in the best sense of the word; they are carefully thought out and well-imagined decorations, and they are treated with the most serious regard for artistic essentials. They don't shriek at you, but they fix your attention all the same."

"And I take it they are neither commonplace in idea nor slovenly in treatment," suggested the Man with the Red Tie.

"Certainly they are not," agreed the Critic: "they are done by men who know that appropriate reticence is the most persuasive quality of all in decorative art and who understand that a thing which embodies an idea must be carried out with the full intention of making that idea intelligible. If the work has no reticence the motive of it is lost in the noisy assertiveness of the method employed, and if it has no motive it cannot escape slovenliness because there is nothing to direct its manner of treatment. That is why so many of our present-day posters are failures; they either lose what germ there may be in them of decorative intention by becoming blatantly aggressive in style or they lapse into carelessness of handling as a consequence of their lack of artistic purpose. And there is no hope that they will improve until artists realise that in this exceedingly important walk of art the most strenuous attention must be given to decorative principles."

"Ah, yes; but will the people for whom we work appreciate our decorative principles?" sighed the Young Painter.

"You might give them the chance, anyway," said the Critic.

THE LAY FIGURE.



LANDSCAPE

BY FRANK SWIFT CHASE

THE ART STUDENTS' LEAGUE
SUMMER SCHOOL
BY J. NILSEN LAURVIK

THE genius of American art finds its most-characteristic and truly national expression in landscape painting. It is, therefore, not surprising to discover that two-thirds of the painters in this country are landscape painters. None the less this is an astonishing fact when one considers the rather negative and haphazard circumstances under which this art has developed. For nowhere in this country was there a school devoted to expounding the problems that confront the landscape painter. With the rare exception of a few individual painters who established out-of-door classes there was no regular and permanently established school where the earnest landscape student could seek instruction in the fundamental rudiments of his art. Some years ago

I strongly advocated the establishment of such a school, or in lieu thereof the introduction into the regular curriculum of schools already established of a course in the science of light and color. It therefore gives me a peculiar pleasure to call attention to the excellent work now being done by the Art Students' League Summer School at Woodstock, New York.

Organized some four years ago and conducted by that discerning and able artist, Birge Harrison, this school of landscape painting has, in its brief existence, amply confirmed the wisdom of the governors of the League in boldly taking the step that has resulted in its permanent establishment. They have achieved a summer school founded on the common-sense basis of concrete knowledge instead of on the precariously fascinating stilts of *feeling* and *inspiration*. This does not mean that of these important factors the latter is neglected by



LANDSCAPE

BY HENRY B. SELDEN

Mr. Harrison; on the contrary, the "mood" and the manner of seeing a subject is a matter much insisted upon by him in all his talks to the students. But he insists no less rigorously on sound knowledge and capable craftsmanship. As he himself so admirably puts it: "If one is to paint atmosphere one must know the technical means by which that rather astonishing feat is to be accomplished. One must know the secrets of refraction and vibration as well as drawing, and design and color, and the composition of pigments, and numerous other little points—to which much time and attention is necessarily devoted at Woodstock. There is no royal road to success in art. It is all mountain climbing, which must be done on foot. There is only one way to learn how to paint a masterpiece, and that is to become a master." This is the keynote of the work done in this school, which is conducted on practical lines that shall develop the technical proficiency as well as the innate esthetic sensibility

of the student. The results achieved speak eloquently of the essential soundness of this method, which has not infrequently developed a tolerably good painter out of an absolutely raw recruit in the course of his six months' study at Woodstock.

Lying in the picturesque old Dutch region of the Catskill foothills, nothing could be more conducive to the normal development of a natural talent for landscape painting than the environment and location of this school. The broad, fertile valley surrounding it affords the painter a wide variety of subjects. Looking down toward the Hudson, which gleams blue and silver fifteen miles away, the eye traverses meadow lands as flat as those of Holland. The pictorial possibilities of these meadows are further enhanced by the serpentine intersections of the slow-winding Sawkill and its old Dutch mills, and here and there its placid course is enlivened by occasional falls and cascades. In the opposite direction the school looks up toward the cloud-en-



LANDSCAPE

BY WALTER GALTZ

circled mountains of the legendary country of Rip Van Winkle. Abundant pictorial material is found in the surrounding country upon which the embryo artist may exercise his budding talents. In and about the little village itself, which centers around the old white Dutch church, there are countless opportunities to put into practice the use of a prismatic palette in rendering the scintillating play of light and color upon white surfaces.

It is hardly necessary to state that the work as well as the actual instruction is all done out of doors, usually under the direct supervision of one of the assistant instructors, who enforces the ideas and suggestions promulgated by Mr. Harrison in his weekly lectures before the class. These weekly criticisms occur every Saturday morning in the permanent and commodious studio building, in which the students assemble with the results of their week's work. The serious and careful attention given to every exhibit, however slight, is indicative of the whole conduct and spirit of this school, which is no mere side issue with Mr. Harrison, but the outcome of an earnest desire to impart to beginners something of the knowledge which he himself had

to acquire so laboriously. I recall with pleasure one of these weekly talks to his class, delivered last summer when he had barely recovered from a severe illness; the kindling enthusiasm, the shrewd, native wit that exposed the faults with a kindly good humour that left no stinging, the ready and sympathetic recognition of merits that spurred on to better efforts, the clear exposition of technical or psychological points that opened up new vistas to the student constituted something unique in my experience of the teaching of art. It was all so practical, so sound, so unacademic and unhackneyed that it was hard to associate it with any established institution wherein the academic formulas are taught and practised.

It is not too much to say that with these methods it is made possible for a student to advance as far in a knowledge of the underlying principles of landscape painting in the five months extending from June to November as in the same number of years under the old regime. More than one of the juries of our regular exhibitions has passed work executed at the end of the season by students of this school who in June came to it as absolute tyros in land-



LANDSCAPE

BY HENRY LEE MCFEE

scape painting. It must not be inferred from this, however, that such successes are won by the absolutely uninitiated in art. A goodly number of the students who journey to Woodstock from all parts of the country only do so after some preliminary study in the regular city art schools, where they have learned the rudiments.

Only those things which can best be acquired out of doors are taught here, such as the envelopment of an object in its natural atmosphere, the interaction of colors in light as well as in the shadows, and the important fact that in nature no color exists by itself, above all that the real subject matter of a picture is not the objects in it but the all enveloping atmosphere that determines its mood and color. These are the vital elements of every landscape painting worthy of mention, and it seems incredible that nowhere in the world have these fundamental principles been systematically taught before the establishment of this out-of-door school at Woodstock. One has only to visit the two biannual

competitive exhibitions made up of the best work of the season to realize the wide-reaching effect of this wholesome influence upon our art of the future. Their standard of excellence in the past two years has been such as to challenge comparison with current exhibitions of professional work.

It only remains to add that such generally unconsidered details as the proper framing and hanging of a picture are here given due attention, and that the main endeavor of its inspiring director is to cultivate and foster the individuality of each student, who is left free to choose his own medium, whether it be oils, water colors, pastels or tempera. In conclusion, I can do no better than to quote Mr. Harrison's own words, in which he says that: "No rigid formula in regard to technique is enforced, each selecting the style which best suits his or her individual temperament, it being clearly recognized that the whole essence of art is personality. The desire is to develop a number of individual painters and not to develop a 'school'."

J. N. L.



FIG. 1. SCHIRMER BUILDING, EAST 43D STREET

A NEW AND BETTER COMMERCIAL
ARCHITECTURE
BY H. W. FROHNE

AMONG the many remarkable building developments during the past two decades, of which the city of New York has been the scene, none is of greater consequence than the commercial reconstruction of Fifth Avenue and its adjacent streets. For a generation this avenue has enjoyed the distinction of being America's most splendid residential street. Since 1900 it has added to its reputation the further recommendation of being as well the most-important retail business thoroughfare of the metropolis. Its huge new business houses now extend in almost unbroken succession for two miles north from Madison Square to the southern precincts of Central Park. Bordering that park on its eastern side for an equal distance farther northward, the palatial town houses of the wealthy are equally familiar; their influence on the urban domestic architecture of the entire country has become common knowledge to all who are conversant with

the progress of contemporary American domestic building. The importance of Fifth Avenue's commercial reconstruction is not inferior in its influence on the business architecture of the larger cities. Some of its most-conspicuous architectural successes, the Tiffany, Gorham and Altman buildings, to name but a few, have been admired and proclaimed by foreign critics as among the world's finest business structures. Of the smaller Fifth Avenue fronts many can lay claim to distinction, as can also a number of those in the side streets to which the influence from the avenue has spread.

The commercial upbuilding of Fifth Avenue has influenced the contiguous district, on which business has, for some years, been encroaching in a manner similar to that noticeable farther uptown, where the millionaires' residences have attracted a multitude of less-expensive dwellings in the side streets east of the avenue and above 59th Street. The reason for this is obvious. To such an extent have land values on Fifth Avenue increased since 1900 that only the very wealthy have since been in position to afford the luxury of a house fronting the park. That more-numerous class whose means are not so ample



FIG. 2. ART ROOMS OF AUGUSTUS W. CLARKE
WEST 44TH STREET



FIG. 3. TYPICAL MILLINERS' AND TAILORS' BUILDING, WEST 38TH STREET

has to content itself with less-expensive locations as near as possible to the avenue. A parallel situation has been brought about farther south in the business section, with the result that a large number of the less-prosperous firms have, during the past eight or ten years, erected new quarters near Fifth Avenue in the thirties, forties and fifties which bear the same relation to the more-pretentious avenue buildings as do the residences of those of smaller means in the streets from the sixties to the nineties, inclusive, to those of the millionaires overlooking Central Park. Now, these smaller houses, in the majority of cases, represent

a new and more-convenient type of dwelling, embodying a more-substantial quality of architectural performance than did those they displaced, partaking of many of the general characteristics both in planning and in exterior and interior composition of their more-costly avenue neighbors. In an analogous way are the less-conspicuous near-Fifth Avenue business buildings related to their larger avenue prototypes. The quarters of these more-retiring firms in the side streets have, however, exerted a more-noticeable influence upon the rapidly growing commercial aspect of the streets upon which they stand than have the corresponding members among the residences in the residence section. To be sure, many of these latter have been designed by highly competent architects who have not failed, whenever their influence with their clients has prevailed, to make the fronts conform to a certain uniform convention of good architectural form, recognizing the dignity to be gained by preserving, as far as possible, a certain harmony of color and general horizontal membering and discouraging the owner's desire for individuality if such

a course clashed with certain good architectural facts already established in the block. But whatever has been done toward improving the general appearance of these fortunate residence blocks little good has resulted outside of the immediate field of operations.

The smaller business fronts on the thirties, forties and fifties have had a similar uplifting tendency for those streets, but they have been the means of exerting a much wider influence on commercial architecture as a whole. In themselves, these little buildings are, as a rule, clean in design and smart in appearance, representing rational architectural

types and illustrating, in many cases, the value of propriety in architecture and of simple means rather than overelaboration to secure effect. They are, for the most part, low and on narrow frontages, varying from an occasional two-story structure to higher ones of six and seven, with an average of perhaps five stories. Some of them are rebuilt high-stoop residences of the conventional sort erected during the late seventies and early eighties. But so extensive have been the alterations in most instances in which old bearing walls and floor beams have been utilized that only the story heights of the old houses remain to betray the fact. Brownstone fronts with an abundance of pier space have given way to new ones capable of furnishing to the various floors the amount of daylight required by the tenants. In other cases, where it was desired radically to alter the plan or to build higher than the regulation four stories and basement of the old dwellings, new fire-proof construction throughout has been employed, with generally greater ceiling heights than are to be had in the old houses. The amount of money expended on these enterprises, both altered and new, is considerable and, except where they chance to stand in the way of very large future operations, they may be expected to endure as long, perhaps, as buildings in the rapidly changing sections of Manhattan Island are able to hold out against the upward march of realty values.

In many of the streets where these retail buildings have been rising so rapidly there have followed, especially since 1905, a considerable number of large commercial buildings of the mixed

loft and office type. These are most frequently of twelve stories, that being, apparently, the economic height for the speculative value of the ground and a rental return sufficiently attractive to make them desirable investments. They vary in frontage from 45 or 50 to 75 or 80 feet and represent as a class a better quality of materials and workmanship and give more evidence of careful designing than does a similar class of operations further west and south



FIG. 4. FIFTH AVENUE BUSINESS BUILDING ON A NARROW FRONTAGE
(586 FIFTH AVENUE)



FIG. 5. SIX-STORY BUSINESS BUILDING IN FOREGROUND
WITH TALLER OFFICE AND LOFT STRUCTURES BEYOND
(WEST 37TH STREET)

of Madison Square. To the presence of the smaller retail buildings must be given much of the credit for the coming of these larger ones and, perhaps, also for their generally presentable appearance and substantiality. In frequent instances their builders have not been insensible of the very valuable inducement of obtaining side light for the floors above the roofs of the lower adjoining houses. But while an inducement worth considering has thus been offered, a moral obligation has been implied therewith, that of giving architectural decency to the side walls so benefited. The number of cases in which the opportunity has been embraced is considerable, but only in isolated examples has any pretense been made of meeting the unwritten obligation. For the most part uncouth walls, laid up without regard to appearance, still thrust their presence upon the attention of the passer by, bragging at the same time to the tenant of their superior lighting facilities and to the investor of greater income-producing capabilities. While one is deploring the wasted architectural opportunities the fact must not be lost sight of that, on the whole, the number of cases is

on the increase in which owners are sympathetic enough toward the idea of propriety in the external aspect of their buildings to allow their architects to distribute architectural embellishments around all sides of the building instead of requiring that as big a showing as the money available will buy be concentrated on the street front to the total neglect of sides and rear. Much of the tendency in the direction of a better commercial architecture along these lines is attributable to the influence exerted by the lower retail business houses in the near-Fifth Avenue section. The crusade against offensive brick walls in New York's high buildings has been waged for many years. The late Bruce Price was fortunate in being able to force the matter to a logical conclusion in the American Surety Building on lower Broadway, erected in the early nineties, and later, to a lesser degree, in the St. James Building, also on Broadway, adjoining Trinity Chapel, in 27th street; Francis H. Kimball produced worthy examples in his Trinity Buildings, and Cass Gilbert in the West Street Building. But these buildings all run into the millions in cost and occupy corner sites where conditions were exceptionally favorable for carrying the architecture around on all sides. A conspicuous example where this is accomplished on an inside lot is Hale & Rogers' Engineering Societies Building in West 39th Street, in the district with which these remarks are particularly concerned. Downtown in the financial section Clinton & Russell have recently produced many slightly treatments in brick on the side and rear walls of tall buildings on inside lots, so that in that section at least bare brick walls have become the exception, while they are still the rule in other business districts where comparatively tall buildings abound.

To return to the immediate subject, the examples of smaller business houses selected for illustration are typical of the best that is being done in the Fifth Avenue section. While they all represent phases of the same movement they differ sufficiently in their requirements and designs to present considerable diversity of interest. In striking contrast, for instance, are the business premises of Schirmer, the music publisher, and those of Augustus W. Clarke, the auctioneer of art objects—the former combines show rooms in the lower floors with work rooms above. The Clarke Building, on the other hand, is devoted entirely to exhibition rooms and to galleries deriving their light from skylights. The difference in purpose of the two structures is expressed in their designs by the relatively large proportion of voids to solids in the taller, with a treatment of metal filling the inter-pier spaces, and in

the two-story one by an absence of any such broad window spaces except in the first floor, the front of which serves to display the wares within to the passers-by. The wall treatment here is in cement stucco on brick, molded around the openings and capped at the top by a band of red brick and a far-projecting bracketed cornice, which, on account of its distance above the heads of the round-arched second-story windows, deprives that story of no needed light. In the Schirmer Building a projecting cornice was considered an impediment and the designer has secured the effect of an adequate crowning member by decorating the uppermost story with carving in high relief, by substituting, in the top story, window openings of a different shape from those below, and finally by placing decorative urns on the parapet to accentuate the axes of the intermediate piers, withal not an unpleasing solution and a worthy substitute for the emphatic horizontal architectural member usually considered indispensable at the top of every city front. The side wall, which borrows light from the adjoining church site, also comes in for its share of attention by the designer.

Figures 3 and 4 represent another type. Here the frontage is limited and there are no intermediate piers, the window space being made as broad and as high as esthetic propriety permits. To make an attractive design out of these conditions is not as simple as might appear and it will be noted how much more successful is Fig. 3 than 4. In 3 the designer has not attempted to introduce into the front "features" merely for the sake of securing richness. He has made the most of his window space, has carefully molded and paneled the metal work, employing the utmost simplicity of treatment in the masonry to secure a feeling of stability and a pleasing contrast in texture and color with the metal work. In Fig. 4, on the contrary, the designer felt the need of a crowning member distinguished by a different treatment from the sub-vening stories. He has, accordingly, terminated the motive of the shaft at the head of the fifth story and introduced intermediate piers of masonry on the sixth, enriching them with a Corinthian pilaster and column order surmounted by an ornate cornice and balustrade. In the base, by contrast, the treatment runs to extreme simplicity, and though the masonry piers have been carried down to the ground the lack of a decided horizontal termination above the ground floor is felt. On the whole, it will perhaps be agreed Fig. 3 is a more vigorous and more pleasing design, though 4 may possibly provide a trifle more light for the interior.



FIG. 6. A VARIANT, SHOWING GREATER ELABORATION OF THE FIG 5 TYPE

Figures 5 and 6 are of the same type as 3 and 4, and their handling has much in common with 4. Figure 5 enjoys the privilege of side light on the east side wall on account of an easement, the benefit of which apparently begins on its eastern property line and continues thence westerly along the succeeding lots. The west side of the building will, of course, enjoy no such advantage after the adjoining high-stoop residence is displaced by a modern improvement. In this respect Fig. 6 is even less fortunate, as its building line has had to conform to that of its neighbors, no doubt the result of a restriction on the property. H. W. F.

THE current *Studio Year Book*, just issued, presents profusely illustrated articles on British, German, Austrian and Hungarian architecture, etc.

Walter Shirlaw Memorial Exhibition

THE WALTER SHIRLAW MEMORIAL EXHIBITION BY ALICE T. SEARLE

NO WRITTEN reminiscence can ever give to the world quite so true and vivid an impression of the life and endeavor of an artist as a comprehensive exhibition of his works. This has been most convincingly exemplified in recent years by the memorial exhibitions of the works of Saint-Gaudens and Winslow Homer at the Metropolitan Museum and those of Louis Loeb, J. Q. A. Ward and others at the various club houses in the city.

The Walter Shirlaw Memorial Exhibition was held during March at the National Arts Club, New York, after being viewed earlier in the winter at the Carnegie Institute of Pittsburgh, the St. Louis Museum of Fine Arts, the Chicago Institute, and the Albright Academy at Buffalo.

It comprised nearly two hundred paintings in oil, water color and pastel and drawings and sketches in various mediums.

Walter Shirlaw was a man closely identified with the transitional period of American art from the early sixties to the day of his death in 1909.

Beginning his career as an engraver and illustrator it was not until he had reached the age of thirty-two that he was enabled to go abroad to

study. After seven years in the schools of Munich under the instruction of Wagner and Kaulbach he returned to this country and devoted himself to the interests and advancement of national art. He will be remembered as one of the first instructors at the Art Students' League, New York. His sound principles, high ideals and instinctive partiality for the recognition of the decorative form, and his enthusiastic demonstrations of the charm and beauty of line and contour in the human figure produced a marked influence in the students' work of the period.

The collection at the Arts Club revealed a remarkably wide range of subject. Especially gifted along certain definite lines, such was Mr. Shirlaw's indomitable perseverance and industry that he was apparently never content to restrict himself to the narrow limitations of a specialist.

The exhibition was varied by cartoons and designs for windows in stained glass and mural decorations. The series for the home of the late D. O. Mills and the eight panels for the decoration in the Library of Congress were notable in this class. Among the water colors were some exquisitely dainty views of Charlottesville and vicinity and typical French scenes done with Raffaelli colors and pencils. Pastel was a favorite medium of Mr. Shirlaw's and, besides innumerable interesting sketches, there were seen large figure compositions in it, as *The Butterfly*, *The Dance*, *The Toadstool* and the rarely beautiful *Morning* and *Easter Greeting*.

The influence of the splendid training of the Munich school could be seen in the group of oil paintings. Possibly the earliest example was the brilliant, solidly painted *Rufina*, owned by the Century Association. The *Kapellmeister* was a fine character study, also the head of the old German peasant leaning on a cane, entitled *Very Old*. The *Good Morning*, lent by the Buffalo Fine Arts Academy, was a good specimen of Mr. Shirlaw's ability in pictorial composition at this period. The self portrait and the *Old Fiddler*, familiar through reproductions, showed the same sterling qualities adhered to in later life. The *Gathering Seaweed*, *Brittany* and the *Marble Quarry*, the largest of the later, more ambitious pictures, were interesting as displaying the artist's versatility and power. The name and fame of Walter Shirlaw will, however, be more certainly perpetuated through his gifts as a master of the decorative arts and by the influence and effect of his rare personality and nobility of character on contemporaneous art development.

A. T. S.



SELF PORTRAIT

BY WALTER SHIRLAW



From a Copley Print, Copyright by Curtis & Cameron

THE DANCE
BY WALTER SHIRLAW



From a Montross Print, Copyright by N. E. Montross

PUSSY WILLOWS

BY J ALDEN WEIR

IN THE GALLERIES

THE fourteenth annual exhibition of the Ten American Painters at the Montross Gallery, 550 Fifth Avenue, comprised twenty-one characteristic canvases. F. W. Benson and T. W. Dewing sent one painting each, Mr. Benson's *Summer*, an engagingly brilliant passage of sunlit and wind-tossed muslin, sea and sky, being loaned by Isaac C. Bates, Esq. Joseph De Camp's *The Window* is perhaps the most satisfying and charming of his works hitherto. As a study of illumination and the handling of a complicated scheme of whites it fixes and retains attention; but it goes beyond adroitness and achieves simplicity and the quiet air of familiar things which should procure it a popular reception. Childe Hassam and J. Alden Weir have each found a *Nocturne* in scenes of New York streets. The four canvases of Robert Reid are vigorous and splendid in color. Mr. Metcalf's hills in winter have the ponderous mass and the crisp delineation of the season's eager, nipping air.

Arthur R. Freedlander has held an exhibition of recent paintings in the new galleries of the Berlin Photographic Company, 305 Madison Avenue. The pungent study of *A Viennese Actress*, a half length in furs and plumed hat, previously repro-

duced in these columns, set the key to a group of incisive paintings. An attractive glimpse of landscape at Vineyard Haven varied the sequence of portraits among which that of George H. Casamajor was a characteristic piece of work.

About the first of May, Braun & Co. will remove to new quarters at 13 West Forty-sixth Street. Mr. Ortiz, the manager, has given his personal attention, with the architects and decorators, to the alterations undertaken at the new address.

Paintings by Albert Herter and tapestries from the Herter looms remain on view to May 1 at the galleries of the Society of Arts and Crafts, 573 Fifth Avenue.

At the Folsom Galleries, 396 Fifth Avenue, following an interesting exhibition of oil monoprints by J. E. Fraser and H. W. Rubins and a group of paintings by Charles H. Woodbury, a number of paintings by Edmund Greacen was shown from April 1 to April 10; a special exhibition of hand-wrought jewelry, metal work, ecclesiastical silver and enamels by Miss Helen Keeling Mills, Miss Jeanne de Macarty and Miss Eleanor Deming, from April 1 to April 15, and paintings by Charles M. Russell, May 1.



Courtesy The Berlin Photographic Co.

PORTRAIT OF GEORGE H.
CASAMAJOR

BY ARTHUR R.
FREEDLANDER



From a Montross Print, Copyright by N. E. Montross

THE WINDOW

BY JOSEPH DE CAMP

Recent paintings by Walt Kuhn and drawings by Jerome Myers have been seen at the Madison Art Gallery, 305 Madison Avenue.

Four Spanish paintings have been offered to view at the galleries of E. Gimpel & Wildenstein, 636

Fifth Avenue, as follows: portrait of Queen Marie Anne of Austria, by Del Mazo Martinez; *The Despoilment of Christ*, by El Greco; Portrait of Dona Antonia Zarate and *A Bull Fight in a Double Arena*, by Goya y Lucientes.

Whitehall Club



CORRIDOR, WHITEHALL CLUB

THE NEW WHITEHALL CLUB

THE Whitehall Club, occupying parts of the four top stories of the Whitehall Building, facing the Battery, is the latest addition to New York's half-dozen or more luxurious downtown luncheon clubs. In some respects this club is the most striking of them all. Certainly no other club offers its members such a view of lower New York. The main dining room is nearly four hundred feet above street level, and from its windows the Hudson, the East River and the Lower Bay are spread out in panorama.

The elevators open upon a large entrance hall on the thirtieth floor, furnished with Bokhara rugs, jardinières and bay trees. A leaded glass screen separates this hall from several rooms, used for club purposes, which lead off from it. At one side is a large library, done in French gray walnut and cardinal. Close at hand is a small lounging and smoking room, and the club offices. Adjoining the offices is the large lounging and smoking room, which looks out upon the Lower Bay, the Jersey meadows and the Orange Mountains in the greater distance.

Leading away from this room and running the entire length of the building is an eighteen-foot corridor, at its end an attractive grill in old tiles. Opening from the corridor is a room called the Wedgwood Breakfast Room, an exquisite interior in blue and white. The corridor finally enters two large dining rooms, one of which is a grill room, done in English oak paneled to the ceiling. This apartment is a hundred feet long and sixty feet wide.

The gymnasium, which is a unique feature of this club, is also on this floor. Connected with it are two indoor golf courses, squash and handball courts, a large electric-light bath and several interesting pieces of electrical apparatus. There are also vibratory machines and the usual gymnasium equipment.

Several attractive rooms constitute the ladies' annex, located on the thirty-first floor. The main dining room is finished in old blue and corn yellow, the furniture being curly maple. Another of the rooms is robin's-egg blue and French yellow. Mahogany furniture is used in this room.

The roof of the Whitehall Building was constructed to allow a garden, so that in the Italian roof-garden there is no architectural obstruction except a slender bronze railing running lightly around



GRILL ROOM, WHITEHALL CLUB



MAIN LOUNGING ROOM, WHITEHALL CLUB

Whitehall Club



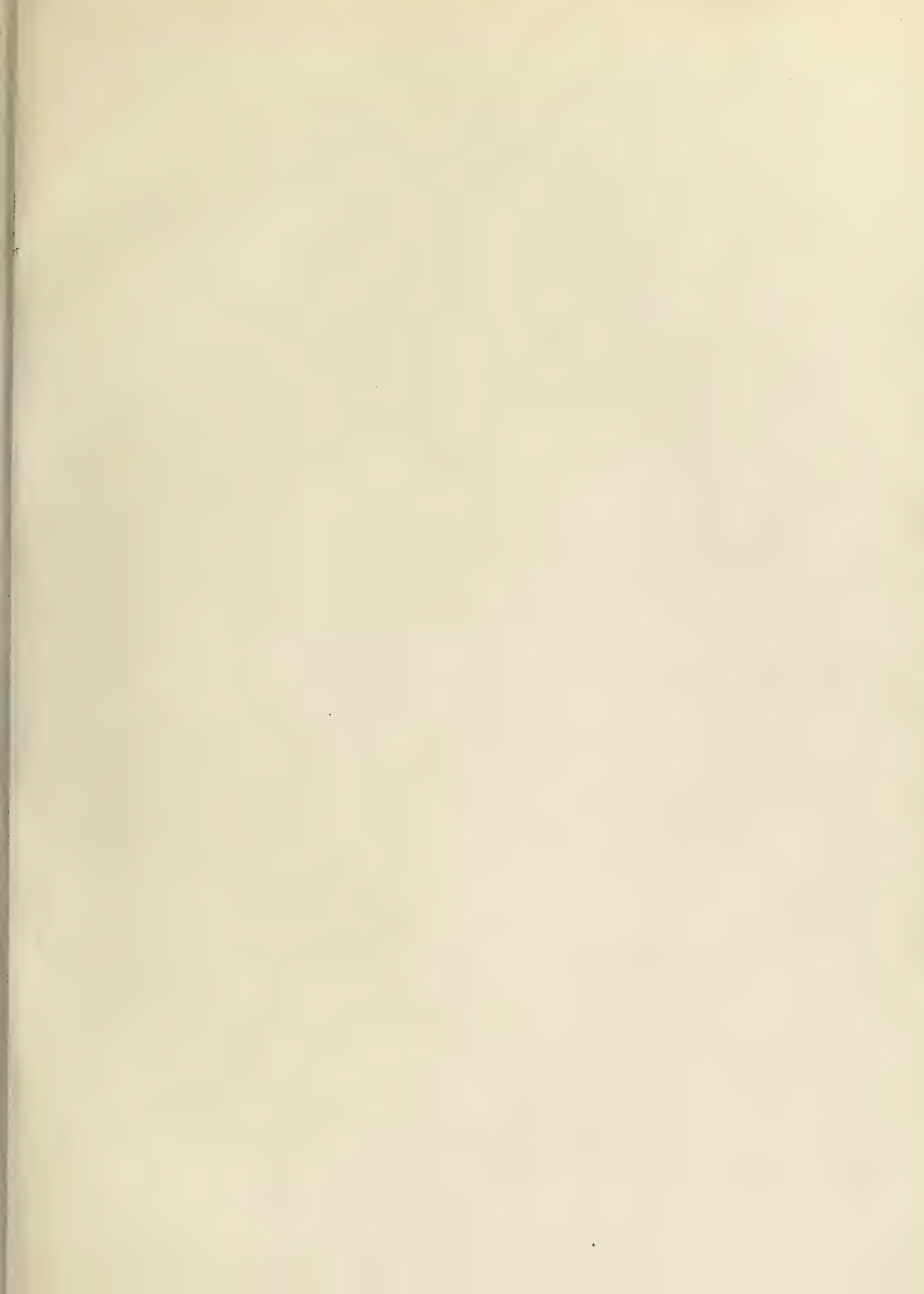
WEDGWOOD BREAKFAST ROOM, WHITEHALL CLUB

the outer edge. As regards its physical aspect the Whitehall Club is the creation of Henry J. Davison and Stuart F. Douglas, of the Tobey Furniture Company.

THE American Federation of Arts will hold its second annual convention at Washington, D. C., on May 16, 17 and 18. Among the subjects and speakers will be "Art in the Schools," by Henry Turner Bailey; "Advertising Art," by Frank Alvah Parsons; "A National School of Industrial Art," by Leslie W. Miller; "American Handicraft," by Huger Elliott; "The Value of State Art Commissions," by Walter Gilman Page; "The Relation of Sculpture to Landscape," by Lorado Taft; "Architectural Training in America," by Lloyd Warren and A. D. T. Hamlin; "The Roman Tradition in American Art," by William Laurel Harris. There will be reports from chapters and various special committees, and open discussion of such topics as "Proper Regulation of Competitions for Sculpture," "Do American Art Schools Compare Favorably with Foreign Art Schools, and If Not, Why?"



CEILING LIGHTING IN THE CORRIDOR





"THE JOCKEY." FROM THE OIL PAINTING
BY WILLIAM ORPEN, A.R.A., R.H.A.

Messrs. C. Chenil & Co.

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THE CARNEGIE ART INSTITUTE THIRTEENTH ANNUAL EXHIBITION

BY ARTHUR HOEBER

THE annual exhibitions of the Carnegie Art Institute in Pittsburgh, were they to serve no other purpose, would at least disclose the various art manifestation of the modern world, for in them one may see what the men abroad are doing, how their points of view differ, how they are affected by others, and what the sum total of it all is, while the men of our own land may be observed experimenting, struggling away at new problems, securing results to keep the laymen guessing, and generally to be in the forefront of all the new movements. So, among the three and a half hundred canvases, many of them large and ambitious affairs, one may gather much new art information, get a line on the progress the modern is making, a progress that is more, perhaps, in the promise than the fulfillment just at present. Obviously the artistic world is undergoing a period of great unrest, not to say revolution. The old order no longer suffices; it is the new that lures—not only the new, but the very unusual, and it is more than interesting to watch the efforts of men young and old, talented and otherwise, though as to talent no one may prophesy, for it is not within the province of any man to prognosticate how far a painter may go, or what sudden direction he may take that may lead him to unsuspected heights.

It is, of course, no new fact that to the city of Pittsburgh we look for the one complete display, annually, of international art, for in that fortunate town there exist the only possible conditions that permit such an intelligent and well-arranged exhibition. Money, of course, is a factor by no means negligible, and Mr. Carnegie has generously made this possible. Space is at the disposal of the director, Mr. Beatty, artist himself, a man of large executive ability and expe-

rience, who, for fifteen years, has brought these exhibitions to a successful conclusion, and, finally, the prestige of the galleries annually attracts to them almost the choice of the season's accomplishments. Then, too, each year a jury is selected, by the artist exhibitors, a jury composed of the leaders in art thought and performance, with the result that no such shows occur anywhere else, either at home or abroad, for while Europe and, particularly, Paris do hold a yearly display of, perhaps, larger proportions, the average does not for a moment compare with Pittsburgh.

To dispose at once of the prizes, the President of the National Academy of Design, Mr. John W. Alexander, received first award for his large canvas, *Sunlight*, which discloses one of his graceful, willowy young women in a yellow gown, doing nothing in a most attractive way. It is an arrangement which Mr. Alexander has made peculiarly his own, the excuse for the title being some rays of light that cross the floor. It was fitting that Mr. Alexander should be thus honored, for did not the Carnegie Institute commission him to decorate its halls and entrance way some years ago? To the Englishman, Frank Craig, went second honors for his portrait of Sir John Jardine, a man with a lot of initials. Curiously enough, this distinguished Englishman looks for all the world like Admiral Peary, of Arctic fame, the resemblance being striking. The artist, Mr. Craig, is not without distinction in his own country, as well as on the Continent, where he has one of his pictures in the Musée of the Luxembourg, in Paris. A strong and highly personal piece of work is this portrait, low in key and straightforward in the painting. The third award is to Algernon Talmage, the picture being a large stretch of shore and sky—*The Kingdom of the Winds*. This by another Britisher, a member of the Royal Institute of Oil Painters. The work is strong, of agreeable gray tones, and is broad in treatment. There have been four honorable men-

Carnegie Art Institute Exhibition

tions, the first going to Ruger Donoho, an American who a quarter of a century ago won his spurs in the Paris Salon and was thought one of the most promising of the art students, but who since then, for some reason, has been unproductive. The work is a serious, well-painted study, *The Garden*, showing skill, taste and admirable color. When one sees this it is regrettable that all these years should have seen nothing accomplished. The second mention goes to an Englishwoman, Alice Fanner, for a picture, *Sea Bathing*, *St. Valery*, and one is obliged to marvel at the immutable ways of juries, for the canvas has only the mildest interest. Joseph T. Pearson, Jr., has the third mention for his *Ducks in a Marsh*, a striking picture of fowl under the effect of late afternoon; and a portrait of a lady, by Giovanni Battista Trocoli, a Mrs. Brinkerhoff, concludes the mentions. Perhaps these honors are as satisfactory as are most such affairs. However, having made a chronicle of them, we may proceed to a review of the characteristics of the display.

It is worthy of remark that practically none of the latest wild and revolutionary movements are in evidence, the insurgents, the Post-Impressionists and the followers of Matisse being conspicuous by their absence. Some of the Independents of New York, Henri, Lawson and others, may be seen, but they appear innocuous here and sane enough to suit the most conservative. There are some of the followers of the school which delights to paint life-size figures doing nothing in particular in a graceful way, of which perhaps Mr. Simons, the Frenchman, and Mr. Orpen, the Englishman, are the bright particular stars, Mr. Orpen being represented himself with a sterling example, a woman, *On the Beach*. Naively considered, with a certain simplicity, this canvas is most effective and full of charm of a most original nature. Another Englishman, William Rothenstein, has a *Mother and Child*, and a portrait of the Princess Baldronbadowr, able performances, while the Americans, Richard E. Miller and Frederick Friesseke, have large figure work, and Charles W. Hawthorne, in his *Boy with Shad*, raises a commonplace theme to high flights by his unusual treatment and his nice sense of design.

An entire room is given over to work by J. Alden Weir, N.A., and over thirty pictures are hung. They are thoroughly representative and some of them date back a decade or more. Many were shown this winter at the gallery of the Century Association, in New York, and there are such remembered canvases as his small *Reflection in the*

Mirror, with the woman standing in a striped waist, a classic in its way; or *Dorothy and Cora*, on the donkeys. This display emphasizes Mr. Weir's commanding position in American art and gives evidence of a remarkable variety of theme, from landscape to portraiture. Cecilia Beaux has three portraits, a large one of a boy and a girl of very human quality, both being in riding clothes, and Frank Benson has his *Girl Playing Solitaire*, along with a *Family Group* in the open. Both are well painted, though the artist says nothing new or particularly interesting, other than his realization of subtle color relations. George de Forest Brush's *Mother and Child* is one of the best of that series he has repeated so many times since, and Fred G. Carpenter makes a brilliant effort with his scene in a French café, *The Vacant Chair*.

Figure pictures are largely in evidence here, as well as portraits, and of course there are many snow scenes, for just now it is the fashion to add a touch of snow to the landscape. It is an Englishman, R. Hayley Lever, who meets these snow painters and fairly outdoes them in their own realistic methods, his picture being a view of the *Great Western Railway Viaduct Under Snow*, *St. Austell, Cornwall*. For a piece of direct, vital, realistic work the canvas is not surpassed in the display. Elmer Schofield's *Wood Road* is on the same order, a remarkable piece of realism, and E. W. Redfield's *The Quarry Road* is scarcely less effective.

No American makes a better showing than does Gari Melchers, with two dissimilar themes, one—*Maternity*, a mother nursing a child—of exquisite tenderness and appealing charm; the other his remembered *Smithy*, a canvas that, we are certain, posterity will award a high place in art, for here is humanity rendered with craftsman skill, with simplicity, directness and abiding truth of observation. A landscape by J. Francis Murphy possesses exquisite refinement of tones, wherein the artist gets at the essence of his nature, and Olive Rush, in a modest *Evening Mood*, has a tender effect of mother and child. Finally, for one may only scratch the surface of this delightful exhibition, there is an early example by John S. Sargent, a view of the *Garden of Versailles*, with a moon coming up in a warm sky, and some people walking about, evidence enough of the talent that early manifested itself and was later to develop so splendidly. Again we may be grateful for this fine showing of modern work which the Carnegie Institute offers annually and which is worthy a long journey to see and study.

A. H.



BOY WITH SHAD
BY CHARLES W. HAWTHORNE



COMEDY
BY LUCIEN SIMON



THE PERROQUETS
BY FREDERICK CARL FRIESKE



DOROTHY AND CORA
BY J. ALDEN WEIR



THE WOOD ROAD
BY W. ELMER SCHOFIELD



THE PRINCESS BALDRONBADOWR
BY WILLIAM ROTHENSTEIN

THE PAINTINGS OF WILLIAM ORPEN, A.R.A., R.H.A. BY C. H. COLLINS BAKER.

MR. ORPEN has never visibly been troubled by one of the questions, at least, that embarrass so many painters: the question of what is legitimately pictorial, what is within the painter's purview; the vexed question, in short, of subject and sentimentalism. For his presiding destiny so settled it that the possible rivalry of subject or anecdote with the proper business of the painter simply does not exist for him. Things have always struck him as design or colour, or as action. If we were to discriminate among his pictorial preferences we might conclude that design interested him first, then colour, and then again the problems of atmosphere and light. This is not to say that he has not always shown a draughtsmanship, that is—well, draughtsmanship, and a distinct interest in the qualities of pigment. It is merely to express a general feeling that fine spacing, significant silhouette and rich gay colour hold, among the outward symbols of his art, the inmost place in his affections.

He lost no time in getting together an outfit for his career. Born near Dublin in 1878 Orpen started drawing in the Dublin School of Art when but eleven. This first instalment of his equipment was acquired under a South Kensington *régime*, so that, as was in less degree the case with Mr. Steer and Mr. Russell, his education had its unregenerate, academic days. In fact, he positively passed some years in an atmosphere that nowadays he might consider savoured of incense burnt to Rimmon. In 1895 he came to London to the Slade, already something of a draughtsman, and in some position to appreciate the difference between South Kensington education and Gower Street's. In parenthesis I may note that to Mr. Orpen's sympathy with and just use of the stump—assets we may be sure he did not pick up in the Slade—we owe some remarkably pleasant

chalk drawings of children. His studentship at the Slade coincided with, or rather materially added brightness to, the particularly brilliant period of that school, and in 1899, with his remarkable *Hamlet*, he won the Composition prize. This drawing, which is a distinctly individual distillation from the various properties that appealed to him in Rembrandt, Watteau, and Goya, is valuable to us as evidence of two of his most marked gifts—his feeling for large design and his satiric sense. While in this latter vein Mr. Orpen attains, I think, a more vital and penetrative insight into the subtle and elusive composition of human nature than in his professedly more serious mood. In 1899 he left the Slade School and made his appearance in the New English Art Club's Exhibition. From that date until the present he has exhibited in that company nearly eighty pictures. In 1904 he first appeared at Burlington House. He became a member of "The New English" in 1900, an Associate of the Royal Academy in 1910.

A very healthy aspect of his remarkable activity is its diversity, its agility in jumping to new experiments and in investigating from fresh points of view. At the same time he is not chargeable with



"MYSELF AND VENUS" (1910)

BY WILLIAM ORPEN, A.R.A.

any lack of thoroughness. Of him it cannot be said that the path of his career is littered with abandoned beginnings and unmastered fragments. For so thorough is his curiosity in whatever problem engages him that before leaving it he invariably has taken it to a conclusion. To analyse in detail his diverse activities is naturally beyond the scope of this article; we can but glance generally at the direction they have taken. The earliest Orpen I have seen is also the only landscape from him I have come across. There is, however, a rumour that another exists. The picture alluded to is called *French Soldiers on the March* and was painted in 1898 or 1899. In it we can trace at once the properly pictorial appeal the subject made to Mr. Orpen. We see his interest in the amusing contrasts of tone and colour, in the fine pattern made across the sunny landscape by strips of shadow. His interest in the landscape seems detachedly objective; the scene lies before us like the reflection in a mirror—like the reflection, what is more, in a Claude mirror. For in his earliest paintings, of which perhaps the best known are *The Fracture* of 1901 and *The Valuers* of 1902, a rather sombre key prevails. They show none of the engrossment in *plein-air* with which his latest work is filled. At that time his occupation was rather with spacing and silhouette, and as his attitude in these two pictures is half satiric his grasp of subtle individuality and elusive vital action is quite remarkable. Though the colour of these paintings is comparatively simple and subdued yet it is eminently a colourist's; quiet harmonies of greys and browns, with perhaps a staccato note of red or Cambridge blue. In *The Valuers* (reproduced in *THE STUDIO* for October, 1909, p. 18), he pushed that particular style, in that particular tone, as far as it would go, and characteristically abandoned it.

In 1901 Mr. Orpen painted the first of his series of portrait groups and what we will call portrait-interiors. This group, of Captain Swinton's family, is in a lighter, gayer key than *The Fracture* or *The Valuers*, and already shows its painter's choice of colour scheme—pale apple-green, a darker emerald green, a dull purplish maroon and the rich note of brown-golden wood. With *The Valuers* in 1902 was hung the portrait of Staats Forbes, which, I remember, extracted admiration from all sides in virtue of the remarkable research of its modelling. This again is one of Mr. Orpen's assets, his faculty of so modelling a head that barely a half-tone or a plane is unregistered, and of retaining, notwithstanding, a largeness of effect. In accessories, at one time, a similar unity sometimes failed him; an almost fidgety handling and restless tone conspired



"MARY" (1910)

BY WILLIAM ORPEN, A.R.A.



THE HON. PERCY WYNDHAM, 1907
BY WILLIAM ORPEN, A.R.A.

against this largeness. But in that remarkable picture *Beatrice*, exhibited in Dublin in 1909, the absence of high-pitched accessories and the general prevalence of a rich, low tone left us to concentrate upon the head and upon the strikingly sensitive hands. The *mood* of the colour scheme was singularly full and deep: the chosen problem of tone was the old problem of a head part shadowed by a broad-brimmed hat, of depth of tone and luminosity of fresh colour. No doubt the Dresden *Saskia* inspired it. In the charming head there was a remarkable *finesse* of modelling and large breadth, so that while no half-tone or dimple was not caressingly rendered yet no restlessness dissipated the mystery of shadow. The rich auburn of the hair, set against the grape-black drapery and set off by the vivid green and peacock-blue in the hat, was the chief movement in the colour scheme—a scheme full of those instructive, unreasoned happinesses that colourists are blessed with.

Mr. Orpen's activity during the past ten years has included very nearly every branch of pictorial expression save landscape. His portrait-interiors are well known enough; perhaps the best of them are *The Hon. Percy Wyndham* (1907) and *Lewis Tomalin, Esq.* (1909). In the latter he has especially solved that problem of the relation the sitter should bear to his environment. The spacing and the scale in this are so nice, and the portraiture so vital, that we happily are aware, as we might put it, that the sitter is master in his own interior, and in no danger of being overshadowed by his taste in and accumulation of charming furniture and crowded knick-knacks. The colour scheme is harmonious and rich, economical and telling: in it we see the painter's relish of subtle contrast of tone and hue. Other good examples of such portraits are *Sir Arthur Birch* (see *THE STUDIO*, September 1909); and *Charles Wertheimer, Esq.*, that looked so "New English" in the Gem Room at the Academy in 1908.

Equally well known are his paintings of the nude and his larger portraits, which roughly fall into two groups. Those he painted in a sort of serious official way, portraits of officers, judges, ecclesiastics and

professors, abundantly proved his capacity to deal with subjects over which, perhaps, he hardly felt at liberty to let himself go on his own chosen lines. Among the best of them are *George J. Baker, Esq.*, a work of dominating characterisation; *Mr. Justice Stirling*, an example of the over-emphasis of accessories I have alluded to; and *Professor Loudan*, of Toronto University, an instance of gained mastery in subordination and interpretation. In this group, though not exactly of it (indeed it is half-way towards the second group), is his present highest mark in portraiture, the *Master Spottiswoode* (1911). Without dragging in past great names we can simply say that no contemporary of Mr. Orpen's has shown such sympathy with boyhood—the condition that makes, perhaps, the heaviest demands upon a painter. To interpret the unconscious charm of children, their serious self-confidence and frankness; to see them, in short, as children, and not as "grown-ups" suppose them to be, implies rare gifts: gifts of imagination, or memory, or of a childlike heart. The second group of portraits is composed of those in which



"MASTER SPOTTISWOODE" (1911)

BY WILLIAM ORPEN, A.R.A.



ALFRED W. RICH, ESQ. 1910
BY WILLIAM ORPEN, A.R.A.



"THE KNACKER'S YARD" (1909)
BY WILLIAM ORPEN, A.R.A.

William Orpen, A.R.A., R.H.A.

Mr. Orpen has given rein to his desire of colour schemes and decoration, in which he has set out to "tackle" painters' problems. Himself, naturally, has most often been the victim of these experiments; in a fur cap, with *The Dead Ptarmigan* (THE STUDIO, August, 1909); *From the West*, or as a jockey. In all of these we see his fine sense of silhouette, and his pleasure in inventing colour harmonies. With them we must include his portraits of Mrs. Orpen, the best, I think, that of 1907, and the *A. W. Rich, Esq.* (1910), recently sent to Toronto, for the Arts and Letters Club.

Of all Mr. Orpen's self-portraits I am inclined to esteem most one in which he appears in a long white painter's robe, his head turbanned. Quite apart from the pictorial qualities of this canvas, which, in feeling, may claim to be of the family of certain Chardins one has come across, as portraiture this rendering of himself seems to be more serious and adequate than those we might consider rather satiric or burlesque. As remarkable instances of his powers of sheer representation, of imitation of tone and light, I would cite *Myself and Venus* and *Between two Stools*. If we could imagine such a machine, a camera endowed with enthusiasm and selective ability might give us somewhat similar results. *Myself and Venus*, never exhibited in England, is now at Pittsburg, U.S.A. Last of his portraits would I mention the *Portrait Group* of 1909 and *A Bloomsbury Family* (1908) acquired last year by the Scottish Modern Arts Association and reproduced in this magazine (July, 1908, p. 139). This, faintly tinged with his satiric spirit, and as a subject one in which he felt he might give vent to his individual humour, stands far above the portrait groups in which he minded more his p's and q's.

His satiric compositions and fantasias range from *Hamlet* (1899) to his latest and rather startling phase of Irish peasantry. Conspicuous among them are certain scenes from the Arabian Nights; the *Samson and Delilah* drawing; *The Wild Beast*, a pessimistic spirit-broken bear led by a grossly brawny bandit, miserably struggling with it in some stable yard (THE STUDIO, March, 1907, p. 149); *The Passing of His Lordship*, an admirable design and colour scheme, and a curiously penetrating piece of satire. Followed by his pompous flunkey, an unwholesome over-dieted fellow, The Judge (a type) passes across the ante-room. Dyspeptic, acid, fragile; dangling the black cap from a feeble hand; in rich black robes, with ashy face and wig, he makes a wonderful design against the dreary wall. Of other satiric pieces I may only mention



"ON THE IRISH SHORE" (1910)

BY WILLIAM ORPEN, A.R.A.



"MIDDAY ON THE BEACH" (1910)

BY WILLIAM ORPEN, A.R.A.

Job (1905), one or two intimate portrait groups, and *The Knacker's Yard*. This last, conceived in a mood akin to Mr. Pryde's, firmly touches a dramatic note; as conception and design it reaches a high place in Mr. Orpen's *œuvre*.

Simply planed and large it might make us speculate upon his future development. Imitative reproduction, mainly on a small scale, he has taken about as far as it should go. His latest phase, those oil paintings that might in fact have been water-colours, and his Irish drawings distinctly show his present occupation with a larger, simpler treatment; a treatment relying on masses more than modelling, on deliberate translation rather than on imitation. In his recent drawings the abstraction of forms Mr. John has attained is in another way approached. Perhaps the recent exhibition of the so-called Post-Impressionists may have suggested something to him. It is not irrelevant to note that quite lately he has begun to practise in the necessarily more abstract medium of water-colour. Whatever his development, it will be interesting and sound—sound by reason of the solidity of his artistic foundations; interesting in virtue of his alert and complex artistic individuality.

How alert this is, the extraordinary versatility of his output proves. It is less easy to gauge the complexity of a mind that seems at once romantic and satiric, literal and imaginative. C. H. C. B.

THE TURNER ROOMS AT THE TATE GALLERY.—We have received the following letter from Mr. Albert Goodwin, R.W.S. :

"I have just returned from a visit to the Tate Gallery mainly to see the new home of the Turners. A magnificent gallery truly, but (and this is the reason for my letter) the problem arises, is the hanging (or the wall-paper) a background for the pictures, or are the pictures a background to the wall-paper? We hear of people 'seeing red.' I could see nothing else, and do not believe that any one could unless he wore 'blinkers.' The riotous waste of pure *crimson* made the pictures all look brown and grey; even the *Ulysses*, which in Trafalgar Square was a gorgeous piece of colour, had turned to dirty brown and orange. I hope the spirit of Turner is not able to visit the place. If it ever should, I feel sure its inarticulate cry will be, 'Save me from my friends.'"



*And the possession of
 Louis R. S. Donahue, Esq.*

"THE REST. FROM THE OIL PAINTING
 BY WILLIAM ORPEN, A.R.A., R.H.A.

THE AMERICAN COLONY OF
ARTISTS IN PARIS. BY E. A.
TAYLOR. (FIRST ARTICLE.)

THE name of Paris to the struggling art student over the seas—what a world of romance it conjures up! There he can hope and be free to realise his mocked-at dreams, though I have been told "It is death to the art student." For the weak-willed but questionable art student, yes. And after all is it not better that it should be so, and to let him find it quickly, rather than suffer him to fail and fill our exhibitions with mediocre productions?—his student days will at least be interesting. Ah, no! Paris is generous and I do not think there is any other city in the world so open-handed or that for so little gives so much freedom of study. One cannot deny finding it the cranium of the universe and in it colonies of the brain-workers of all nations, but among them the English language certainly predominates and is shared with an average population of some five thousand Americans, the greater majority of whom are either artists or art students—in name at all events.

Their vast mingling may be the reason for the assertion often put forward that America has no national art; yet after all is there such a thing as a national art—at least in painting? Each nation has certain characteristics peculiar to itself and which are easily recognised, but those that one would associate with the American artist are perhaps less apparent than any other. It is still a new world made up of many heterogeneous elements, and as much will count from their generations of blood as from their early associations, although those of the commercial spirit predominate and smother for the time the Celtic strain that lies dormant, and may be the little cry that discovers its echo in Paris. The real few who have heard the song are never lured back to their homeland unless it be to conquer the Golden God and make it possible for their poorer kin to find the longed-for within their reach.

The lacking quality that one feels in the artistic education of Paris—and regrettably, not Paris only—is composition. The model is worshipped to the exclusion of greater selection and self-expression. That composition cannot be taught may be true; still it can be helped and the average student made



"LE MARCHAND DE JOUETS"

(Musée du Petit Palais, Paris)

BY RICHARD MILLER

American Artists in Paris

the keenest sighted. To know one's powers and ability is the hardest problem to solve, as it is to fill a square with harmonious dots or a single line. That may be a reason that we fear our idiots may resolve into unforeseen geniuses, and we clap our hands at any caprice and follow in the steps of the leading sheep, and try to feel satisfied shut up in our four-cornered little pens, looking out in our mean little way on the glorious vast we have left and the unexplored that was ours and is still open to the thoughtful. Art cannot fail; why hem it in in little patches? Why cry to an awe-struck class, This is the end, and this only; or, Go back — look at the old masters, turn the hands of your clock to the first century, begin where they began, and (we might add) leave off where they left off. Study them certainly, by all means, but surely the earth is just as wise and generous as ever it was, and has given to us a believing knowledge and a better equipment than ever they had to make masters anew. Art cannot stand still, and to try to make it do so is but a fretful outlook, and probably in no other profession is it more possible to be a living lie. The sound of pipes is forgotten, but the picture remains for all time. For the copier, adapter, assimilator I have no room, though unfortunately outside the realm of their fellows they pass as creative powers.

The spirit of the American artist is to be original, and in Paris he will find many influences to hinder; much is done for the social side of his nature, though I do not infer that that is one of the hindrances, rather the reverse, as in this environment he will hear his faults; for straight speaking is one of the virtues of his countrymen. Until recently the American Association was a strong society and one regrets that it should have had to close its doors, but I understand it will shortly start afresh on a more permanent

basis. The American Colony can, however, still be proud of their Hostel, Hospital, and Nursing Home, with which is connected an Art League whose annual Exhibition contains much that is interesting. I must not pass along without mentioning the generous organisation of the Rev. Mr. Van Winkle's reading-room at 70 Rue Notre-Dame-des-Champs, where the stranger will ever find a welcome, and the small membership fee of three francs give him a key to admit at any time to a unique set of reading-rooms and library, including fortnightly demonstrations in art, music, science, and literature.

Richard Miller and F. C. Frieseke have come through many vicissitudes, and are names in the American Colony of painters that enter first in a spirited *résumé* of American artists in Paris, and again I couple them together, not from a similarity of work, but because of a certain similar outlook.



"THE CHINESE COAT"

BY RICHARD MILLER



"IN THE GARDEN." FROM THE OIL
PAINTING BY RICHARD MILLER.



"LE CAFÉ"

BY RICHARD MILLER

Both are young men, and have attained many of the artistic honours that France and America bestow. To have gained nowadays one must have attained; the trouble is that the gaining often produces a standstill—a self-satisfied seal that is fearful of being broken. To neither of these two can this commercial cowardice be ascribed. The late William Mouncey told me during one of many memorable little meetings in his Kirkcudbright studio, when ambition was in its early spring and would set the art world aglow, that if he had six sons and they desired to be artists he would apprentice each of them where they would have to rise at five o'clock in the morning and work nine and a half hours a day, and when the time came for them to take up their palette and brushes four hours' enthusiasm would be easy to maintain without the saddening effect of the last half-hour's dulling destruction. For his own assistance, if the study was going to take him longer, he would place on the right-hand top corner of his canvas a fairly large amount of some brilliant colour, such as vermilion, and that always before him answered the purpose of keeping him keyed up until the whole

scheme was accomplished in its first effect or spontaneity and brilliance, and never obliterated until flagging energy and weariness had lost their power to harm.

Miller and Frieske's early training has quite fulfilled those demands and to-day long hours' work for them cease with the same desire at the end as at the beginning. In the study of an artist and his work one has to go a little deeper than the mere praising and condemning; both methods are too simple and superficial and rely too much on some bygone standards of popular excellence. What a man has to say as well as the way in which he says it go beyond and should be judged as much from his standpoint as that of the one-sided critics. True art recognises only two styles, the good and the bad, and to achieve something that shall be lasting requires education and experience of the highest as well as an unscorched mingling with the lowest order. The imagination we often praise has been but an early keen and almost unconscious sense of observation, and the man that works without nature will produce as often as not a great work, the picture being created with little bygone



PORTRAIT OF MRS. MILLER. FROM THE
OIL PAINTING BY RICHARD MILLER



"THE MIRROR." FROM THE OIL
PAINTING BY RICHARD MILLER

American Artists in Paris

associations and temperaments of their time and their recurrence, as with pigment.

In following Miller and Frieske's work through its many phases one can undoubtedly trace influences of the time, but added to that their own personality, which, as it grew, increased their knowledge and receptive faculty; these are the means by which the seeker acquires dexterity and capability, two qualities which are necessary to the artist, and which both men possess to a marked degree.

Miller's early work was in quiet greys, and eleven years ago he was awarded for it the third-class medal at the Salon of the Société des Artistes Français. This was followed in 1904 by a second-class and *Hors concours*, and shortly after that he was made Chevalier of the Legion of Honour, and an example of his art was purchased for the Musée du Luxembourg. From that date one may note a change in his colour and technique in the beginning of a series of night scenes and incidents on the Boulevards, to which belong *Le Café* and *Le Marchand de Jouets*, which latter work was acquired

by the State and now finds a permanent home in the Musée du Petit Palais. I have heard him condemned for his artificial colouring, and indeed for all his work in that class, but only by those who forget the artificial lighting of the time and place. That his work is admired there is ample proof by its reception in the Paris Salons and galleries in Munich, Venice, Berlin, and the collection of H.M. the King of Italy, besides the principal exhibitions in his own country. Within recent years the study of purer colour has held his attention and traces of its advent are felt in *The Chinese Coat*, the *Portrait of Mrs. Miller* and *The Mirror*, and to-day we find him advancing in his aim, solving the problem of light which insists on other methods and technique for its interpretation. His work in this direction already promises a greater success artistically than that which placed him in the high standing he has in the colony to-day. Miller is not a theorist but works out his own salvation with due respect for and an intimate knowledge of all theory and mannerisms. His

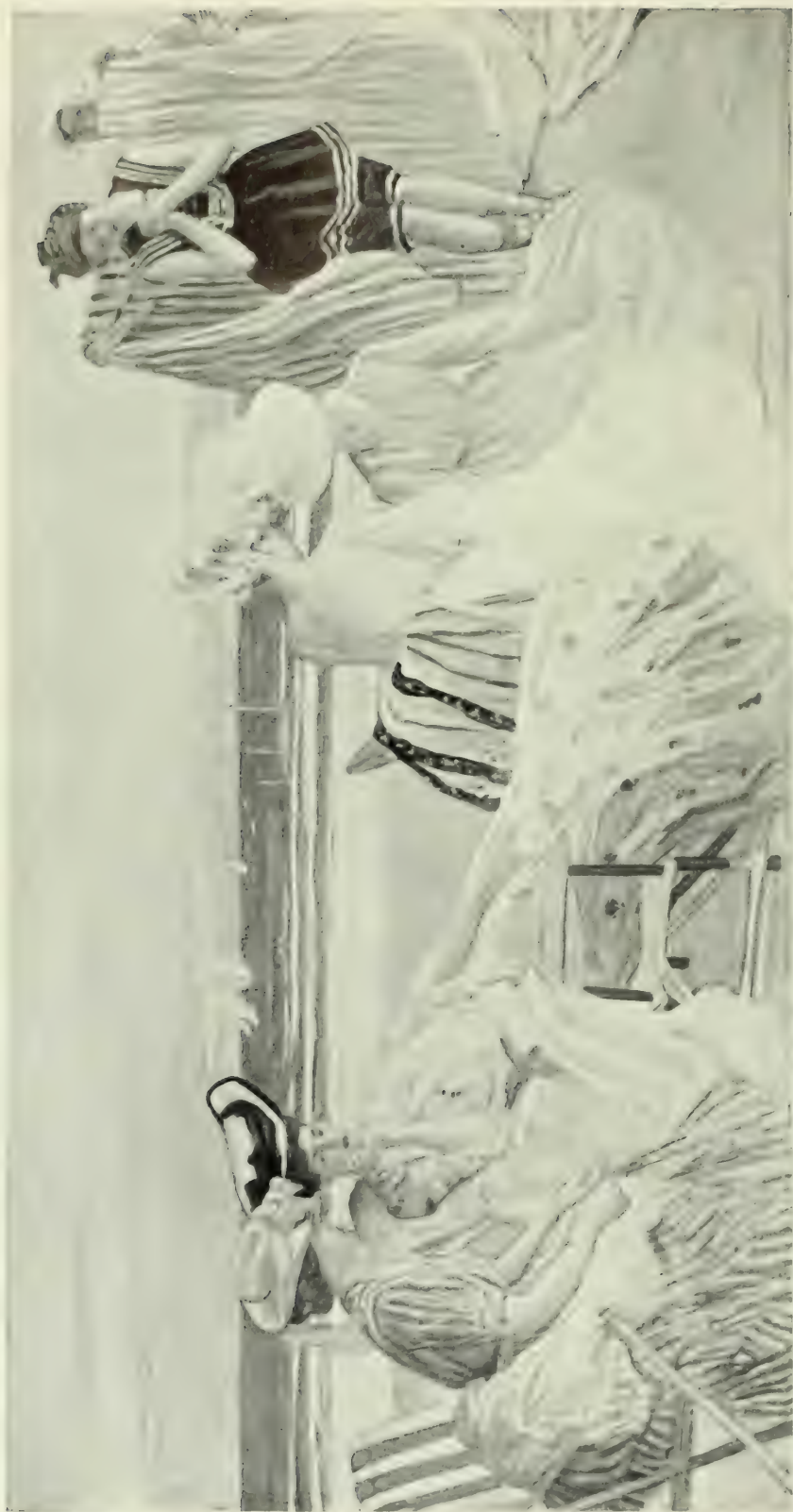


"MISTY MORN"

BY FREDERICK CARL FRIESEKE



"THE GREEN SASH" FROM THE
OIL PAINTING BY F. C. FRIESEKE



PORTION OF DECORATION FOR
HOTEL SHELBOURNE, ATLANTIC
CITY. BY F. C. FRIESEKE

painting, *In the Garden*, of which a reproduction in colours accompanies this article, is very typical of his most recent style, as is the work for which, as recorded in the last number of *THE STUDIO*, he has been awarded the Temple Gold Medal of the Philadelphia Academy—*The Chinese Statuette*.

The modern movement that is so much afoot in Paris just now is producing in the older generation a rousing effect that is distinctly for its good, and amongst the American colony it is decidedly manifest. The experienced artist is in no danger of pedantic insipidity; but in the hands of the student element, evincing as it does to them a short cut to the summit, the result of courting the new creed is disastrous. Until they realise that there is no royal road to achievement, and the mill through which they must pass to attain skill grinds slowly, the novice and the inexperienced will awaken to find themselves confronted by a wall of blank despair. To suggest or express an emotion in terms of design, form, colour, &c., practice and discipline and the assimilation of much seemingly useless knowledge and careful study are essential, otherwise the result will be but a stuttering; though the stutterer may claim our interest if he has something to say, but its appeal is ultimately lost by his clumsy expression, which only produces a sympathetic interest in his unattained desire.

Frederick C. Frieseke's advent in Paris was a little later than Miller's and 1898 found him ferreting out his future as a student under Benjamin Constant and Jean Paul Laurens, who were also his friend Miller's advisers on the long and rugged road. His training under these masters followed in all ways much the same routine as that of the average art student, finding and losing himself, baffled and depressed, getting but little help save what came from his own perseverance, and rubbing against stronger and weaker pupils. But once

alone his progress was rapid, passing quickly through the same influences that must have been prevalent when Whistler's doctrine was still fresh and inspiring and grey schemes hung round the studios, where values were at once the topic and the stumbling-block, as they are to-day when many artists fail to understand them in their true relation by ranking them too much with their other lists of rules and receipts. Frieseke stayed a shorter time under these influences than his fellows and no evidence is observable in his work to-day, though technically one might find traces in *The Green Sash*, while *Misty Morn*, a picture of not much later date, shows no other than his own personality.

One strong feature more pleasing in the work of Frieseke than many other members of the colony is his sense of design and balance; one never feels any desire to move his figures or readjust his colour spots or general arrangement. That design is an inborn gift which but few possess is only too



"THE CHINESE PARASOL."

BY FREDERICK C. FRIESEKE



PORTION OF DECORATION FOR HOTEL SHELBOURNE, ATLANTIC CITY

BY FREDERICK CARL FRIESEKE

conspicuous; and that faulty construction has resulted in the destruction of many an otherwise able painter's work is evident from even a casual survey of the various annual Salons. The recognition of the function of design is felt chiefly by its absence, which brings me back to the lacking of some certain assistance required. Hordes of students are let loose from the *ateliers* after years of academic cramming and sealed perfection, ignorant of the most elementary laws that govern all balance, save the using of a plumb-line and a measuring-rod to ascertain certain proportions to be observed in drawing the human figure, as, for example, if the model be a woman, that the head should go seven and a half times into the height, and if a man eight times, while the marvellous gift of sight, the wonderful mechanism of the eyes, and their use in observation are left unexplained. The want of visual discipline was only too evident in the recent exhibition of the Salon d'Automne; to the impressionist, above all others, the training of the eye ought to be of the utmost importance and should certainly play a greater part than it does in his education. Framing too is, though of little importance, an elementary assistance in conveying the emotion, story or æstheticism of the artist.

The only painters whose work I know and who realise the value of framing in excellent taste come from across the Channel. Our illustrations do not pretend to interpret fully Frieseke's designing ability. The sections for his decoration for the Hotel Shelbourne want to be seen in their setting and arrangement. Here, as also in his mural painting in the Rodman Wanamaker Hotel, and the Amphitheatre of Music, New York, his use of colour does not shout like the majority of modern decorations, which often cause one to lose sight of the building by their insistence. The American artist will find much to study in that special branch of art in Paris and its surroundings, and the scheme of what to do and avoid. The Pantheon serves, besides its other uses, as an excellent example, but here again the desire to assimilate overpowers the student, and only leaves one wondering what mural decoration would be like had Puvis de Chavannes not raised it from flaring vulgarity into appreciation of its fitness and surroundings in colour and line.

Frieseke's decorations are subdued and harmonious, and coming away after seeing his *Chinese Parasol* in the last exhibition of the Paris Society of American Painters, one would naturally expect his decorative work to have the brilliancy of glass.

I do not deny that such an expectation would be uncalled for if the building suggested and asked for that special quality; a small scale can stand it and is unharmed, but enlarge the design to twenty or thirty times in the same scheme and it proves fatal, though this sort of thing is still being done to-day under the name of personality instead of advertisement. *The Chinese Parasol* and *The Girl with Bird-Cage* are typical examples of Frieske's work, painted with the same desire that is in the modern spirit of light and colour, out of which we may expect much as long as it inspires the artists and does not rule them.

Frieske, like Miller, cannot complain of want of appreciation; for artists who are still in their spring-time of energy the success of both is quite phenomenal. Frieske is also represented in the Musée du Luxembourg, as well as in the Modern Gallery in Vienna, the Museums of Paintings at Odessa and Savannah, and is the possessor of gold medals from Munich and St. Louis, and the Corcoran art prize from the Washington Gallery in 1908, in which year he was elected Sociétaire of the Société Nationale des Beaux-Arts, Paris.

George Oberteuffer, taken as the third in alphabetical order, is another of the strong prominent artists in the "quarter." He works entirely from nature and in his work stands out distinct. With him indolence is an unknown quantity; all weathers know him, and he is probably the first of the colony to hie to the heart of the country before spring in white has ceased to haunt it, hiding still her lilacs and greens. To Oberteuffer success has come very early, and promises to stay late. Born in Philadelphia in 1879 and destined to Princeton University, he finished his study there about seven years ago, and proceeded to a desk in a wharf steamship office, where his aptitude for drawing the moving figures seen through the

windows, instead of application to the adding or commercial ones, ended his career in that capacity within fifteen days. So in 1901 he entered and added to the ever-increasing list of students in the academy of his own city under Professor Thomas B. Anshutz. Coming to Paris in 1905, he worked alone and exhibited his first picture in the Salon des Beaux-Arts; it was bought by the painter Fritz Thaulow. The year following, two of his works were purchased by the French Government, and he was elected associate of the Salon d'Automne. Early success is a good friend, but familiarity with it, in the words of the old proverb, is apt to breed contempt, and as often as not becomes an enemy in the disguise of professional hindrance and repetition. Oberteuffer loves his work, and fortified with that and his great worship of nature in all her changing moods, he has been able to overcome the danger hinted at in the old proverb, so that much is yet expected from him.



"GIRL WITH BIRD-CAGE"

BY FREDERICK CARL FRIESEKE



"VALLEY OF THE ARQUES"

BY GEORGE OBERTEUFFER

First and foremost he is a colourist and technically his work is virile and spontaneous. He sees with his own eyes, and what he sees he interprets with a strong belief. The *Normandy Farm* here reproduced in colour, the *Procession in Brittany*, and the *Thunderstorm and Cloud*, also illustrated, indicate the manner of his work some two or three years back. The *Valley of the Arques*, one of four works hung in the present exhibition of the Salon des Beaux-Arts, shows a surer knowledge of recession and admirably exemplifies the spacing of greys, lights, and darks; strong and brilliant in colour, with predominating reds, greens, yellows, and browns, and their complementaries rightly emphasised, it makes a striking picture and is very significant of the artist's seeking and present-day outlook. It is in landscape that we may watch for an invigorated future. Portraits and prominent figure-subjects have not yet fascinated Oberteuffer, and for this branch of painting we must look to his wife, from whom he openly and generously owns he has learned much that was worth learning.

Mrs. Oberteuffer was *massière* at Julian's Academy for three years, and in that capacity was able to study more especially the figure. Her drawings in charcoal have a quaint strength and charm, and I regret the too late arrival of a specially representative example of them for this article. Her colour has much the same quality as that of her husband, combined with an uncommon delicacy and subtleness and feeling of reserved strength. Particularly noticeable is the more than clever handling in the head of the child in her *Femme et enfant*, in which the spontaneity and ripe knowledge which characterise her painting in general is evident. She is a prominent member of the Society called "Quelques" in Paris, and her work has also been appreciated and bought by the French Government.

In this first article I have tried to avoid my own dogmatism. All art that is not good evidences itself—perhaps not soon enough. That which is good will tell its story for all time, and the various transitions through which it passes will declare its worth and ever produce a creative interest. The



A NORMANDY FARM. 1900.
PAINTING BY GEORGE OBERTEUFFER.



"THUNDERSTORM AND RAINBOW"
BY GEORGE OBERTEUFFER



"A PROCESSION IN BRITTANY"

BY GEORGE OBERTEUFFER

modern movement, which is grappling with problems of light, rhythm, shape, and emotion, is doing much for the future progress of art, and under the influence of the poetical temperament combined with a renewed interest in the world's too-much-ignored commonplaces, and added to this a greater comprehension of the utility of the mediums they use and their individual power of expression and suitability more thought of, will give us another phase of a higher order. Out of darkness came light, and we may be in the grey dawn of a new wave in spite of our analytical and scientific tendencies to find out the materials of the old and the spirit of matter.

Limited space will not permit of my endeavour to interpret further on this occasion the influence of the present-day movement or to speak of the work of other prominent or promising American artists who have settled in Paris. With some of these and their achievements I propose to deal in a second article to follow this at an early date.

E. A. T.

THE ENGRAVING SCHOOL AT THE ROYAL COLLEGE OF ART. BY M. C. SALAMAN.

"UNLESS, towards the end of the day's work, your class is as full of bustle, eagerness and red-hot orderliness as a foundry in the last moments before a casting, be sure that you are doing very little good." Words to this effect were spoken by Mr. Frank Short, R.A., when giving advice as to the organisation of some new art school in the provinces; and they must have been drawn from personal experience of the famous engraving school at the Royal College of Art, South Kensington, over which the distinguished President of the Royal Society of Painter-Etchers and Engravers has ruled since 1891. For there the spirit of real work and enthusiastic endeavour is pervasive, actuating every pupil to get the greatest possible value out of the precious hours of the class, and the most out of his own work, whether he be the veriest stripling newly transferred from the painting class or some mature

The Royal College of Art Engraving School

artist who, having won his spurs with, say, water-colour, or other medium, is now drawn to the copper-plate. And this unflagging enthusiasm for work, with a real ambition to learn, is inspired by the energetic example and masterful influence of Mr. Short himself, and in no small degree also by his accomplished and invaluable assistant and once fellow-student in this very school, Miss Constance M. Pott, a true artist, whose expert knowledge of the engraver's craft is quite extraordinary.

So, if on any Saturday during term-time you are privileged to go into the classrooms, you will find an amazing activity, and much remarkable work being done; and, as four o'clock, the closing hour, approaches, you cannot doubt that Mr. Short's ideal is being realised. All is eagerness, energy, enthusiasm; whatever he or she may be doing, every student is on his or her mettle. And among the most enthusiastic are the lady students, who, in their workmanlike blouses, touched, perhaps in the collar, with just a suggestion of embroidered

daintiness, share the happy spirit of *camaraderie* which prevails among the male students, doing all they do, and shirking no detail of muscular work, be it the filing or polishing of the copper, handling the big ink-dabbers, kneading a stiff piece of etching-ground, or turning the wheel of the printing-press. The "slacker," be he man or woman, would find no place in this engraving school; but the true student, realising through Mr. Short's methods the atmosphere of a studio rather than a school, imbibes the spirit and ambition of the artist, and learns his craftsmanship with the more enthusiasm. One recognises this in the midst of the busy scene which the school presents, especially as the clock is nearing four on Saturday.

Go into the printing-room, and you will find Mr. Short, quite a picturesque figure in his blue blouse, with dabber in hand, standing at one of the heaters or "jiggers," inking and then wiping some student's plate, preparatory to its printing, as keenly and sensitively as if it were one of his own exquisite etchings or mezzotints, while the student, standing by, is watching and learning, one of an eager group, each with a copper-plate in hand, anxiously waiting to submit it to Mr. Short for some criticism or advice before it is subjected to the rigorous criticism of the printing-press. And all the time the master will be giving invaluable hints and suggestions and rules, invariably warmed with personal interest and good humour, while the students who are the privileged printers of the day will be inking their fellows' plates or their own, and passing them, as well as the plates inked by the master, under the rollers; and these engravers-in-the-making will be learning unforgettable lessons as the blankets are lifted, the damp paper is carefully raised from the copper, and the proof is revealed. Meanwhile, there is equal activity in the adjoining room, where the acid-baths are, and all



"FEMME ET ENFANT"

BY HENRIETTE AMLARD OBERTEUFFER
(See preceding article)

The Royal College of Art Engraving School

the paraphernalia for preparing the plates and making the etching-grounds, and also some of the work-tables of the students. Here Miss Pott, blue-bloused picturesquely too, is the centre of a group of students each eager for advice as to dealing with the difficulties of the plate. In an instant she sees what is wrong, and, with a flash of sympathy, helps the troubled student to see it too, and to understand the remedy. And whatever the remedy may be, however discouraging it may seem, it is commenced immediately, for the work must show progress by the end of the day. That is the spirit of the school—at least, that is the spirit fostered by the twenty years' *régime* of Mr. Short. But the class had known anterior periods when the spirit was anything but enthusiastic—was, in fact, merely that of plodding task-work, without artistic impulse.

The first master was R. J. Lane, A.R.A., the famous lithographic artist, whose portraits on stone of all the leading celebrities of the twenties, thirties, and forties had been perhaps the most popular prints of their period. In 1864 the Lords of the Committee of the Council on Education appointed him to instruct an etching class which it had been decided to form at the National Art Training School—as the Royal College of Art was then

called—attached to the South Kensington Museum. Wisely they also took into consultation Auguste Delâtre, the celebrated Parisian printer of etchings, who was officially engaged to attend the class daily for a month, giving demonstrations in printing, and at the same time, no doubt, introducing methods in use by the French etchers which may not have been known to their English *confrères*. After Delâtre's departure the class plodded on under the amiable guidance of Lane for just over eight years, making elaborate etchings of exhibits in the Museum, for which the students received payment, their plates being used for official publication. On January 2, 1873, Lane was succeeded by the late Thomas Oldham Barlow, R.A. His *régime* introduced no novelty of method, and it lasted until July 29, 1875. Then followed Alphonse Legros, and with him came, of course, the influence of a strong artistic personality. The assistant appointed to act with M. Legros was the late Frederick Goulding, who became so celebrated as a printer of etchings, and, as Mr. Martin Hardie tells in a recently issued work, gave practical instruction in printing every Thursday, while Legros visited the class once a fortnight. Legros' signature appears for the last time on February 9, 1882. From then until July 25, 1891,



"POOLE HARBOUR" (AQUATINT)

BY PERCIVAL GASKELL, R.E.



BRITISH INSTITUTE SCHOLARSHIP
STUDY. BY H. P. HUGGILL.



BRITISH INSTITUTE SCHOLARSHIP
STUDY BY NATHANIEL SPARKS, R.E.

The Royal College of Art Engraving School

Goulding was entirely responsible for the conduct of the class. Among the names of students noted by Mr. Hardie during this period are those of T. B. Kennington, G. Woolliscroft-Rhead, Malcolm Bell, Mortimer Menpes, R. Bryden, and F. V. Burridge. Frank Short signed in 1883, and in 1891, after being for a long time something more than "a right-hand man" to Goulding, succeeded him in the direction of the class.

In Goulding's time there were rarely more than five or six students, and their work was still confined to the etching or engraving of Museum exhibits, bronzes, vases, and so on. But the genius and influence of Mr. Frank Short have revolutionised the class, which has now become the most important school of engraving in the world, and a model which art representatives from abroad are frequently coming here to study. Nowadays, the number of students at any one time is officially limited to twenty-five, but this number might easily be quadrupled.

Although the Museum subject has not been altogether discarded—for each student is obliged to etch one as an exercise in carefully elaborate

workmanship—Mr. Short has enlarged the artistic scope of the school, developing true pictorial expression in every direction, and encouraging individuality of treatment, as far as it is consistent with the fine traditions of art. But he holds very strong views as to the obligations of pure and thorough technique. "My aim with pupils," Mr. Short will tell you, with his characteristically quiet emphasis, "is to make them craftsmen first and foremost, and complete masters of their material, so that they shall be able to do what they intend, and there shall be no room for accidents. The artist in them may develop—as God pleaseth, and if it be there at all, it *will* develop; but my chief business is to equip them with the means to express the artist articulately." Mr. Short endeavours to discover some gift, some good, in every student, however dull he may seem, and as he says, "it is astounding what can be done with an apparently hopeless student if you *lead* rather than drive him." Indeed, some of the most brilliant products of the school have been ineffectual muddlers, seemingly incorrigible, until Mr. Short's patience has been rewarded, in each case, by recognising the long-



"AN OLD TOOL FORGE, WESTMINSTER"

BY MABEL C. ROBINSON, A.R.E.

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expected flash of intuition, and turning it adroitly to the illumination of the line of least resistance to the student's individuality. He insists that each student must work at every form of engraving on copper, though he is allowed to choose his favourite method, learning thoroughly all that there is to be known about that. However, all must begin with etching, because it plays so frequently a part as an aid to other forms of engraving. And "the first essential," as Mr. Short maintains, "is to understand the quality of a true etched line as understood by Rembrandt—that is, the free line, instinct with vitality, drawn with an upright point truly sharpened, and bitten with the delicacy of a spider's web when necessary, or with the requisite vigour and robustness in other parts, but not a line such as might have been drawn with a pen or lithographic ink: the line, in fact, that is produced by true etching, and by no other means." The line drawn with an upright point is always distinguishable by its clearness, whereas a slanting point gives a blurred line, which, seen through a magnifying glass, presents a frayed appearance. He insists on a certain number of plates by each

student being carried as far as possible, so that he may become a complete master of tone-etching, and would not be satisfied with an incompleteness which comes from ignorance. At the same time, Mr. Short endeavours to bring home to the student that perhaps the most delightful form of etching is that in which a very great deal is omitted, and a large amount of meaning is put into the few lines that are left. "You may leave out much," he will say, "as long as your etching suggests by line and spaces as much as would be suggested by full tone."

A master who thinks out everything for himself, finding new and simpler ways of doing things, inventing or improving the tools, Mr. Short is still a great respecter of the true classic traditions. "When the student leaves my class he can play what tricks he likes with lines or tones, but so long as he is here he must use the methods in the most distinctive form according to the great traditions. At the same time, I am no purist about methods. I would not hesitate to mix any if an advantage were to be gained by it."

The full course of the school is five years.



"GATEFLEET ON MOOR, YORKSHIRE."

BY CONSTANCE M. POTT, R.E.



"KNARESBOROUGH" (AQUATINT)

BY CONSTANCE M. FOLL, R. S.

Every student, on entering, is provided with a complete outfit, consisting of etching-dabber, hand-tools, mirrors, &c., and these he is taught to keep in workmanlike order, the careful whetting being a very important matter. Many of the tools used here are of Mr. Short's own design and make, and he regards the intimate knowledge and mastery of his tools as one of the first considerations for the worker upon the copper-plate. He even encourages his pupils to learn to make tools of their own, as he himself does.

Before beginning to work upon the copper the student is required to submit some drawings, so that Mr. Short may be able to judge, from his capacity as a draughtsman, what course would be best for him to follow. In nearly every case the student begins by copying closely one of Amand Durant's reproductions from etchings by Vandyck, Rembrandt, or Albert Dürer. This is merely to give him a preliminary exercise in careful drawing, and make him observant of the master's technique. After he has made a tracing of his

drawing a piece of copper is cut for him, and he is taught to file the edges with a clean bevel. Then cautioned against those inveterate foes of the copper-plate, grease and dust, he is set to clean the plate preparatory to putting a ground upon it. When he has learnt to ground his own plate and transfer the design, he commences the needling, and his work is overlooked by Mr. Short with a view to training him to achieve the right quality of line for etching. The properties of the different acids are next explained to him, as well as the varying effects of different temperatures for the bath, and the great advantage of careful "stopping out" is duly impressed upon him, for Mr. Short maintains that this is "more than half the battle" in good etching. Then the first proof is taken, and it is ten chances to one that the novice receives a rude shock. But this is salutary, and thanks to the kindly humour with which Mr. Short softens the shock, and his helpful criticism, this first proof, with all its imperfections, usually proves a ver valuable lesson. The necessary alterations are then



"THE BANKS OF THE SEINE" (DRY-POINT)

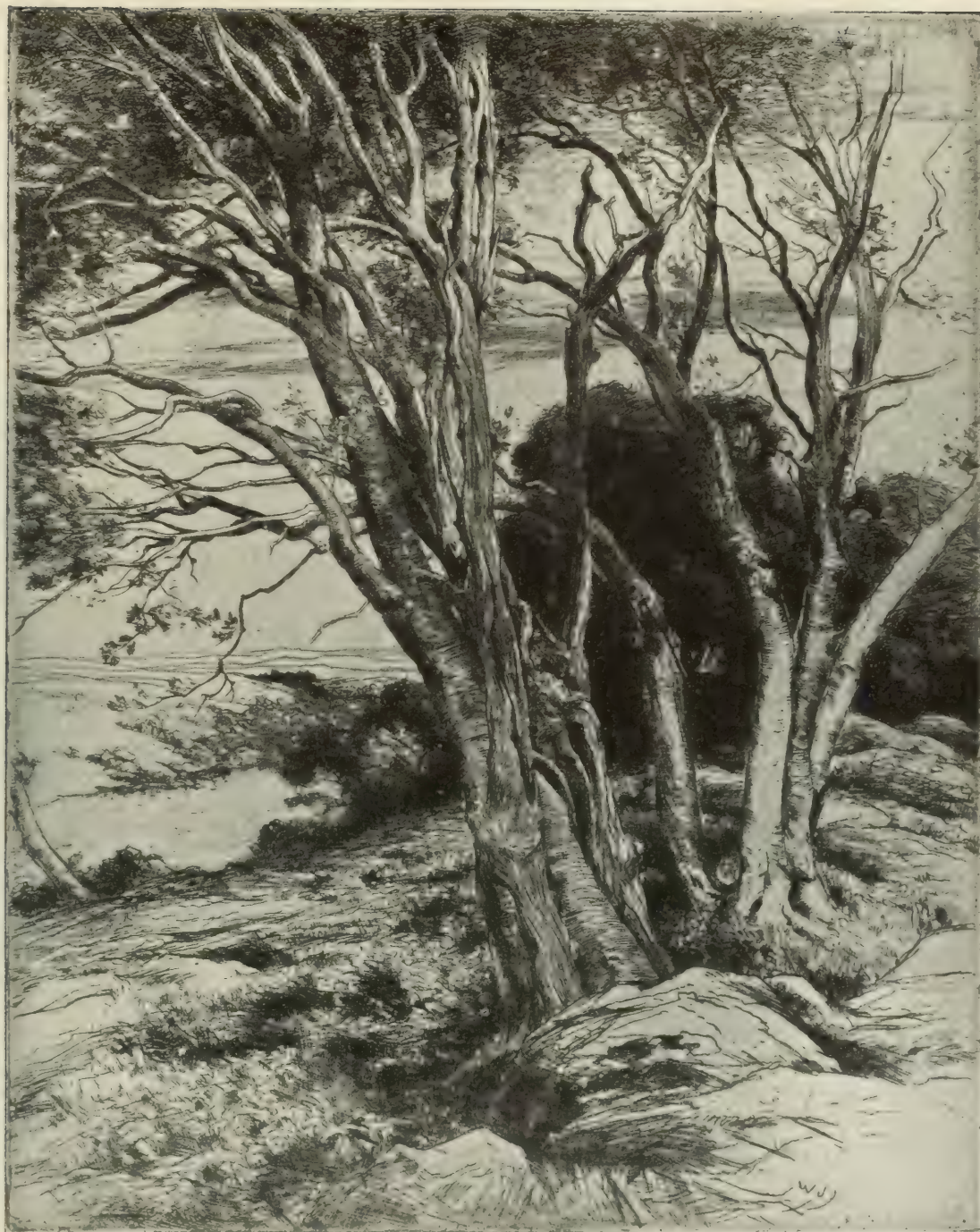
BY D. I. SMART, A.R.E.

made under supervision, and in the course of these the student learns practically the use of the burisher, and also re-biting through a roller-ground, or perhaps he is set to re-work his plate, putting on a fresh ground and re-needling. Meanwhile, he is given a small piece of copper on which to use the burin, or graver, so that he may get over the dread of the tool as being superhumanly difficult, for, as a matter of fact, it is nothing of the kind.

When he has finished his first plate the student is expected to bring original drawings of his own to work from, and these are always carefully criticised by Mr. Short as to draughtsmanship, design, and composition, and their suitability for translation to the copper-plate. The student is taught to make his own grounds, and is impressed with the great difference in the quality of line produced by working on a properly made ground or a bad one. He is taught when and how to use a paste ground instead of an ordinary etching ground, when a liquid ground or a soft ground or an aquatint ground, and to decide which is the most suitable for the particular subject chosen. Once thoroughly grounded in the principles and practice of pure etching, he

proceeds naturally to other methods, and learns soft ground, aquatint, and the use of sand-grain, dry-point, and line-engraving. Finally, he begins mezzotint, being taught first of all to rock his own plates, using the angle-scale, the pole-rocker, and, wherever necessary, the hand-rocker.

After he has been in the school a few weeks the student begins to learn the craft of printing copper-plates. On one Saturday of each term he takes his turn as assistant in the printing-room, on the next he acts as printer, and then if advanced enough, he is allowed the use of a press to himself for the day to print his own work, so that each student in turn gets at least three days' printing during the term. He is taught the different characters of blacks and oils and papers, and how each is to be handled, while he is made to realise the suitability of certain inks and papers to certain plates. He is trained also to hand-wipe and rag-wipe the plate with a light and sensitive touch, and to understand the distinguishing qualities that each produces in the printing. He is instructed in the whole management of the press, to appreciate to a nicety the pressure required, with the deft handling



"ROWANS ON THE HILL-SIDE." BY
THE HON. WALTER JAMES, R.E.



"DELLIE'S PIG FARM"

BY MARTIN HARDIE, A.R.E.

of the blankets. Then follow the drying and straining of proofs, and later the cutting of mounts. Occasionally, also, he is taught to mend a spoilt proof, and to wash and clean old prints.

It is well known that Mr. Short pins his faith to the value of steel-facing copper-plates, which, while it makes no difference whatever in the impressions, enables a larger number to be taken than would be possible from the unfaced copper. So the students are taught to put upon their plates, by means of the electric battery, a steel-facing of such infinitesimal weight and thickness that a momentary dipping into a weak solution of acid will remove all sign of it without in the least affecting the copper.

It will be seen how thorough, how complete in every detail of the engraver's craft, is the training given here. The accompanying illustrations enable us to see something of the artistic results in the work actually done in the school by some of the present and recent pupils. Owing to exigencies of space it is not possible on this occasion to give so

many illustrations as had been intended, and consequently it is necessary to defer to another time examples of the work done by other talented etchers who have received their training at the school, and especially those with whose achievements readers of *THE STUDIO* are probably not already familiar.

Some of the artists who are still working with Mr. Short are already distinguished in other forms of art, but he has always insisted on being allowed to have a certain number of practical artists in his school, believing this to be an important factor in influencing the work and the habits of the younger student.

M. C. S.

MRS. SYDNEY BRISTOWE'S
WATER-COLOURS. BY C.
LEWIS HIND.

SOMETIMES it seems easy to write a little essay upon an artist, that is when the heart is in the adventure, and all one has to do is to say what happened. Why should not I begin by telling how



"THE GREY VEIL." BY
MRS. SYDNEY BRISTOWE

Mrs. Sydney Bristowe

I first met Mrs. Sydney Bristowe as if I were talking to a friend; how, on our second meeting, I realised suddenly that she was a remarkable artist working in the intervals of a full social and family life, and how I learnt that she had taken her own line and arrived triumphantly at her goal. That should be easy, should it not? At any rate it is pleasanter than composing a foggy article about Pintoretto, or trying to explain why the great Antonio Pollaiuolo allowed his ineffectual brother Piero to paint upon his pictures.

Where did we first meet? Surely it was at the house of a musician who lives by the Thames near Westminster. It was a musical afternoon, and I remember a youth sang "Break, Break, Break," and when he had finished I said to my neighbour, a charming young lady whom I had recognised as the author of two witty little plays produced at a private house a week before, "That's fine, and he's lucky in his accompanist. She feels the music. She's an artist. Do you know her?" "Yes," answered the damsel; "she's my mother."

Then the afternoon went merrily. We three, and our hostess, had a confidential chat as the day waned, and the lights peeped out on the river, and the aura of Whistler rose with the twilight, about Art in book and play, and paint; but I did not know then that Mrs. Bristowe had ever touched a brush. We talked chiefly about the symbolism of "The Master Builder" and Miss Elliot's music for "Atalanta in Calydon." No, we are not prigs. The talk was colloquial, and at least three jokes were made and one poor pun.

It was delightful company, and, well, naturally, when a week later I received an invitation to lunch with Mr. and Mrs. Bristowe in Portland Place I accepted gladly.

Before I had been two minutes in the house one of those things happened, unrehearsed, that give gusto to life, and that are always so unexpected. I entered the hall, paused a moment to disrobe, passed up the stairs and into the drawing-room, just the ordinary procedure, but on the way, being absurdly interested in pictures, I noticed, subconsciously, that every picture on the walls was

right. Each was decorative, stimulating, and pleasing to look at, and they harmonised. They had unity. A hurried glance round the drawing-room assured me that there too the pictures were decorative, delightful, and harmonious. So, when I greeted my hostess after this quick two minutes of busy appreciation my tongue tripped out with—"I've never been in a house before where every picture is right and delightful." And Mrs. Bristowe answered, with a becoming droop of the eyes—"They're all by—me."

Such moments make life worth living. Who would not give half a kingdom always to be able to say the right thing at the right moment to the right person, and to know that it was sincere and unpremeditated.

Here indeed was a subject for luncheon talk, and obviously I could talk of nothing else. On the walls of the dining-room were water-colours, all



"MYSELF AND SON"

BY MRS. SYDNEY BRISTOWE



"THE CRITICS." FROM THE
WATER-COLOUR PAINTING BY
MRS. SYDNEY BRISTOWE



“THE INDIAN CABINET.” FROM
THE WATER-COLOUR PAINTING
BY MRS. SYDNEY BRISTOWE

water-colours, as in the other rooms, done with a freedom, a spontaneity, an air of mastery rare indeed in an amateur, for Mrs. Bristowe, like Brabazon, belongs to that dwindling class of gifted amateurs who paint because they love it, who snatch glorious moments from a crowded life to express themselves with no other motive than the joy of self-expression. On the wall in front of me was a water-colour, six feet high I should think, of *Mother and Daughter* in sunshine, the flowers in the lap of the girl just brightly indicated yet all-sufficient, the textures and play of light and shade on the dresses suggested with bold sweeps, no, not of a brush, the method baffled me, but done—achieved. On the facing wall over the fireplace was a smaller water-colour, *Myself and Son*, equally accomplished and spontaneous, from the sensitive

drawing of the hair to the splash of violets that listening, laughing mother wears.

"Where did you study?" I asked. "Who was your master? How did you dare to brave the frowns of the pedants, and to use water-colour, not according to the narrow limitations they impose, but as a vehicle of your own free will."

"I had six lessons from Claude Hayes," she answered.

"Claude Hayes," I echoed. "He must be proud and a little astonished at his pupil. Tell me, what brushes do you use for those bold, broad sweeps, and where do you find paper big enough?"

"Sable brushes are too small so I make free use of the sponge, very free use, and I often have to join three pieces of Whatman together. It's sad because the join sometimes shows."

"That doesn't matter," I said. "What matters is that you never fatigue your Whatman. You stay your hand while the impression is still frank and joyous."

"Most of them were painted in the country at Weybridge or Bookham."

We wandered over the house, and in every room I found something personal and attractive. Here a sketch, ten inches high, of *The Village Nurse*,* done in Scotland, one of the artist's earliest attempts, direct, nervously tense, as if half a lifetime of work were behind it; there a *tour de force* called *The Grey Veil* that was one of the outstanding works at the Woman's International Exhibition; in the inner hall a group of three figures, *Mother and Two Children*, an upright, an amazingly clever and spirited composition; in the billiard-room, *The Critics*, which for searching of textures, the arrested moment, and air of elegance seemed to me to reach high-water mark.

"What next?" I asked.

"I'm experimenting in oils. But you must wait. I have so little time for painting."

I wait in confidence. To few is it given to do things instinctively, and to stride to fulfilment by the hidden ways of native talent.

C. LEWIS HIND.

* Reproduced on the next page.



"ADIEU"

BY MRS. SYDNEY BRISTOWE

THE PRESENT CONDITION OF
ART IN JAPAN. BY PROF. JIRO
HIRADA.

THE Fourth Exhibition of Fine Art held last fall in Ueno Park, Tokyo, under the auspices of the Department of Education of the Japanese Government, was considered so successful that the collection almost in its entirety was taken to Kyoto and displayed in the Exhibition Building in Okazaki Park. This annual exhibition of art has come to assume great importance in the Japanese world of art. It contains the noteworthy works of art from all parts of the Empire, and the criticisms of the works shown there afford a general survey of the artistic product of the entire country, while materials are provided by which some opinion may be formed of the future of Japanese art. Such being the case, the writer has ventured to give below a *résumé* of the criticisms and opinions of our prominent men in

art on the subjects displayed at the last exhibition in the hope that the reader may obtain a fair glimpse of the real condition of art in Japan at the present day. While there are invariably some differences in views on the minor points, the consensus of opinion on the whole will be found in the following paragraphs.

There were in the section of Japanese painting some screens of enormous size, such as those by Kikuchi Hobun and Ikegami Shūho, and rolls of great length, one of which, by Terazaki Kōgyō, was nearly fifty feet long. There seems to be a spirit of competition in painting large works in apparent forgetfulness of the obvious truth that a masterpiece need not necessarily be large.

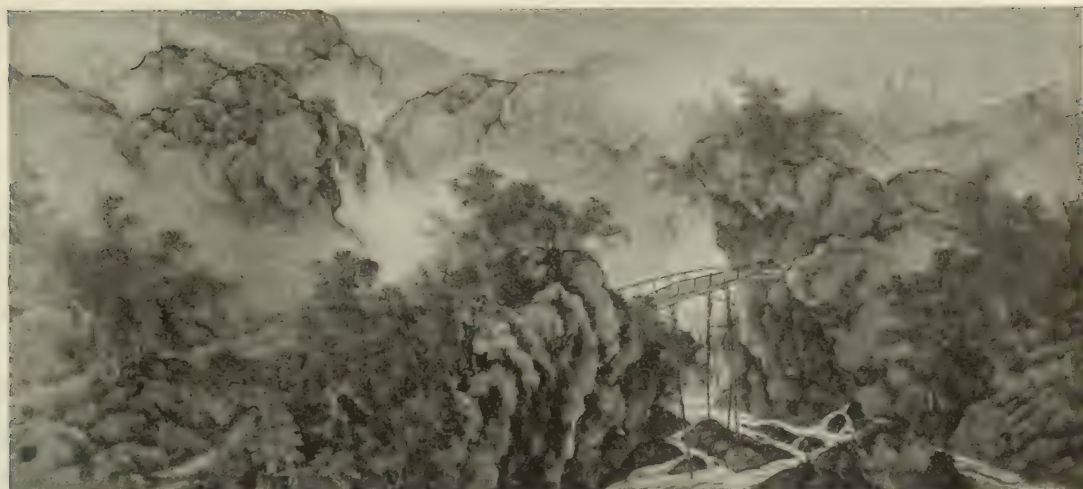
As was the case in the previous year, the exhibition presented an aspect of rivalry between the artists of Kyoto on the one hand and those of Tokyo on the other, there being few pictures from outside these two cities. In contrast to a great number of animal subjects chosen by the Kyoto artists in the previous year there were more landscapes, while figures and landscapes were the favourite themes for the artists of Tokyo. The almost total disappearance of the Buddhist paintings (the one reproduced on p. 301 being the sole example) and the marked increase in paintings of a decorative nature excited considerable comment.

The pictures embraced a wide variety of subjects representing various schools of thought, with new ideas predominating. Some were more or less idealistic, others descriptive and realistic. It was pleasing to find in them the expression of the individual taste and ideals of the artists. Of course, there were not lacking examples of work in which the artists had sacrificed individuality for the sake of fashion and with an eye to winning the favours of the public.

However, it must be acknowledged that the works revealed certain strong tendencies now existing among the artists. Among them were found followers of the conservative, the progressive, and the decorative styles. The followers of the first style endeavour to incorporate in their work not only the method of treatment but the principle of design and general composition practised by the artists of the Ashikaga period down to the Tokugawa régime. Judging from their works at the last exhibition, to this class belong such artists as Imao Keinen, Araki Jippo, Kosaka Shiden, Tachika Chikusōn, and Hashimoto Sekisetsu, examples of whose work are to be seen in our illustrations, as well as Kikuchi Hōbun,



"THE VILLAGE NURSE" BY MRS. SYDNEY BRISTOWE
(See front of article)



"AUTUMN LANDSCAPE"

BY KOSAKA SHIDEN

Shimomura Kwanzan, Tanaka Raisho, Kawabata Gyokushō, and Takashima Hokkai.

Those who uphold the progressive style attach great importance to the expression of their own mood, by colours and treatment best suited for such purpose, without following special rules of any particular style. Many of the young artists of Kyoto belong to this class, and their works have shown a strong realistic tendency. Discarding the method used for figures by the Southern School, they resort to subdued colours, giving an effect of great depth. Among the prominent artists that belong to this class may be mentioned Terazaki Kōgyō, Uyemura Shōen, Kobayashi Ukō, and Kawai Gyokudō, whose works are here reproduced, as well as Yamamoto Shunkyo, Shōda Kakuyū, Hattori Shunyō, and Kaburagi Kiyokata.

The greatest stress is laid not so much on the spirit of the object as in the subtle beauty of the lines and the colours by those artists following the decorative style of painting. Very few works of this style were shown by the Kyoto artists, owing mainly to the fact that a very distinct line is drawn between artists and designers

in that city, while they merge into one another in Tokyo. Among the artists following this style, mention must be made of Taniguchi Kōkyō, Hishida Shunsō, whose *Black Cat*, here reproduced, created considerable comment in Japan, Otake Chikuba, and Sakakibara Shōen, illustrations of whose work are here given; as well as Hirata Shōdō, Arai Kwampō (Hirokata), Yamamura Kōkwa, Miyake Gogyō, and Nakakura Gyokusui.

Judging from the views of critics and opinions



"AUTUMNAL COLOURS"

BY UYEMURA SHŌEN

The Present Condition of Art in Japan



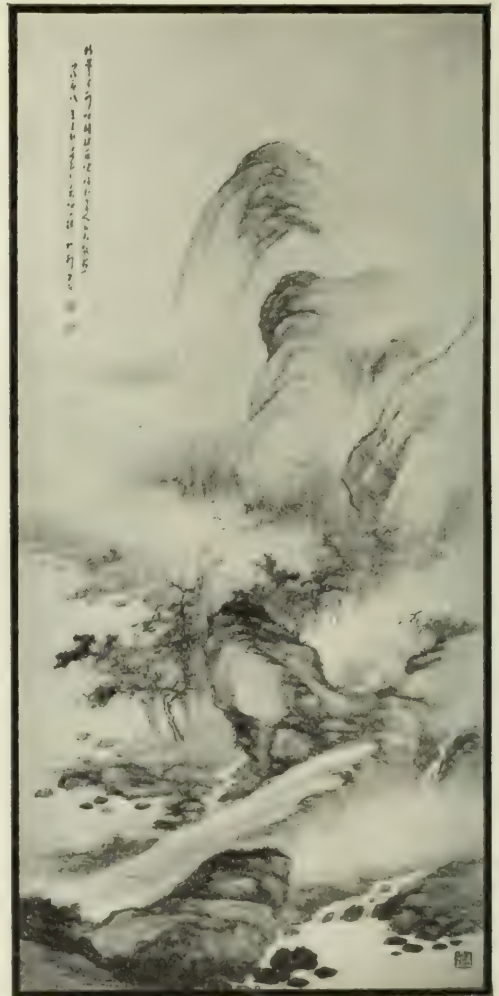
"THE GREAT WALL OF CHINA"
BY TERAZAKI KŌRYŌ

held by art-lovers of the country, there is a tendency to undervalue the works of the conservative and decorative styles, although decorative quality is held by some to be the very life of our painting. The greatest importance seems to be placed upon the works of the progressive artists, who hold that the one point of excellence in our pictorial art lies in the perfect harmonisation of the decorative and representative functions. It is believed that the future evolution of art in Japan must inevitably come from this school of artists.

The influence of Western painting was clearly perceptible in the works exhibited. As to the value of such influence the opinion of the nation is still divided. Some maintain that the attitudes of the painters of the East and the West are so diverse that the combination of the different methods followed by them will give the same effect

as looking at an object cross-eyed. There are others who firmly hold that the Western method of treatment can with profit be adapted to the Japanese technique. The verdict upon this point is by no means clear yet, but there is unanimity on one point—that the adoption must be preceded by a thorough digestion. This influence was more perceptible in the works of the Tokyo artists than in those of the Kyoto group. Generally speaking the latter employed a soft and delicate colouring in contrast to the more decided and deep colours used by the former.

As to the future of Japanese painting no person can prophesy with any degree of certainty, as art is the product of the spirit of the people and will be guided by the mind of the nation, which changes from time to time. However, it can reasonably be



"DAWN IN THE MOUNTAINS: AUTUMN"
BY TACHIKA CHIKUSON



"WATER-FOWL"

BY IMAO KEIEN



"MOUNTAIN STREAM"

BY KAWAI GYOKUTSŪ



"THE BLACK CAT"

BY HISADA SHUNSŌ



"THE HEAVY LOAD" (SCREEN PAINTING)

BY OTAKE CHIKURA



"A BOATMAN"

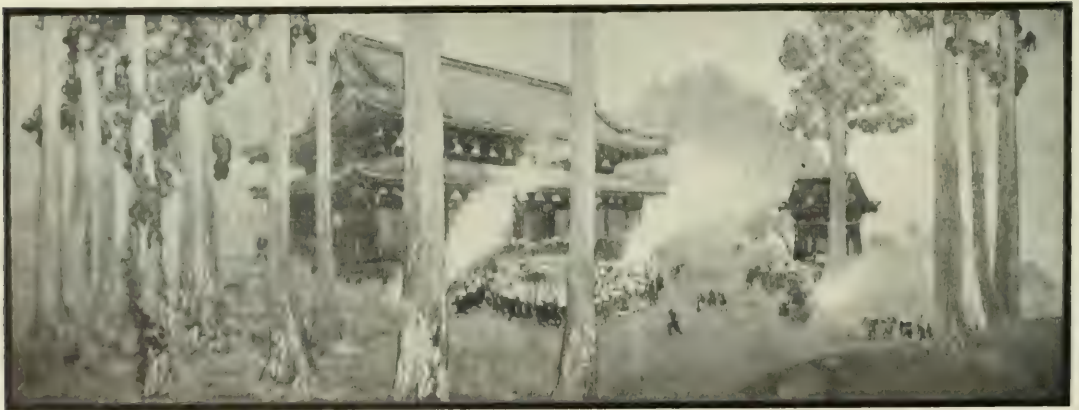
BY HASHIMOTO SEKISETSU

expected that the future will have something new in store, and it seems probable that the new element will in some way be derived from the influence of European art. It is maintained by many specialists that what has made Sesshyū, Sesson, Tannyū, Kwazan and others masters of Japanese painting is their success in adopting that

the salvation of Japanese painting: (1) the colours used in Japanese painting are not capable of the breadth and depth which characterise European painting; (2) since the development of Japanese painting has given such great significance to the decorative side of art, there is a difficulty in an intelligent realistic representation; (3) as it is

which is best in others to correct and strengthen weak points in their own work. However, before attempting to adapt the best qualities from European methods of painting, there are two absolutely essential needs; the artist should first thoroughly study and understand that art before he proceeds to take anything from it, and secondly he should study still closer the masterpieces of Japanese artists before he puts aside anything in his own style, as there are certain excellent qualities in our painting which must be preserved at whatever cost.

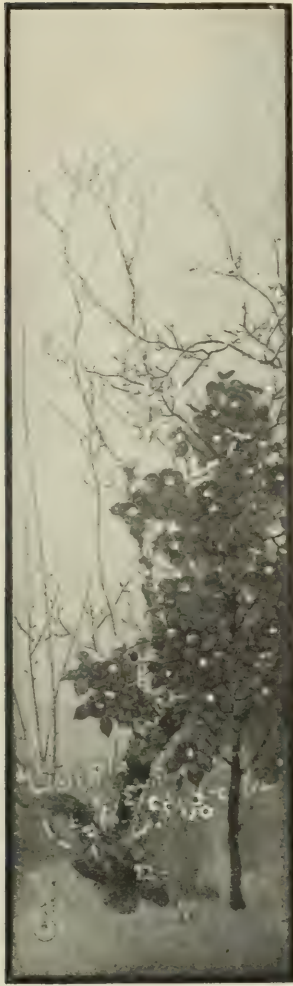
It must be acknowledged that there is a strong movement towards something new. Still it must not be forgotten that certain difficulties confront the ambitious artists of to-day who are anxious to work out



"NEGOTIATION"

BY KOBAYASHI UKŌ

The Present Condition of Art in Japan



"THREE FRIENDS OF THE WINTER." BY ARAKI JIPPO

impossible to go over one place many times with the brush as in oil painting, and as the work must be done with the fewest strokes possible, a certain importance must be attached to the subtle beauty of brush-work. The cravings of the progressive artists of Japan to-day are for a new manifestation, retaining the best of their own style and adding the best of the West.

Let us now consider oil painting. When our artists acquire a certain skill in the manipulation of oil-colours, all traces of independence and individuality seem to disappear from their work. Somehow or other our oil paintings suggest a lack of thought when compared with those seen at a Western exhibition. Because of this lack of thought the style seems to be empty disclosing an undue susceptibility to the influence of others. Consequently, our artists fail to show in oil their own interpretation of the subject: there is but

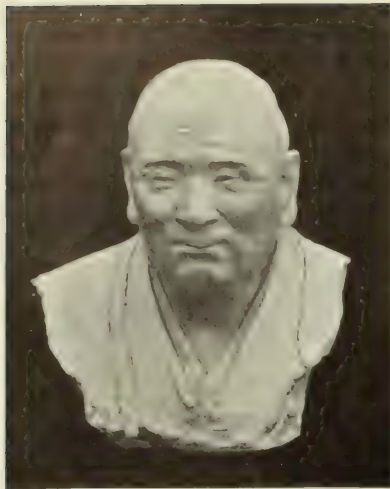
little personality in their work, which, moreover, often has the appearance of being very laboured. As each subject is capable of divers modes of treatment, any one of which the artist may choose to portray his own impression to the best advantage, an exhibition with a wider scope of subject and much more varied in point of style and treatment is much to be desired.

The paintings exhibited by the members of the Judging Committee, on the whole, stood out prominently as regards merit from the average of those that were submitted to them, those by Kanokogi Takehiro, Wada Eisaku, Yoshida Hiroshi, and Okada Saburosuke being especially worthy of praise. It is curious to note that many of those who received honours at the previous exhibition failed this time to produce work up to the anticipated standard, while there were found some excellent pictures by hitherto comparatively unknown artists,



"THE PEACOCK KING"

BY KIMURA BUSAN



"NINOMIYA SOUTOKU" (BRONZE)
BY OGURA UCHIRŌ

among whom mention should be made of Nakagawa Hachirō, Yamashita Shintarō, Nakamura, Aoyama Kumaji, and Watanabe Yohei.

A marked change was shown in sculpture compared with previous exhibitions. Almost all the figures were in either a recumbent or crouching posture, whereas hitherto most of the pieces have been upright figures, more stress being laid upon the technique, grace of form and beauty of line. Among the few upright figures exhibited was that in wood by Yonehara Unkai here reproduced. The sculptors seem to have striven to convey ideals rather than to exhibit beauty of technique. All the artists tried earnestly to express something more than the outer forms suggested, although there is no apparent cause for this change. The prevalence of pessimistic spirit in the subjects was noticeable, nearly all the pieces bearing a touch of inward sadness or suggestion of mental suffering. This no doubt was due to the power of the literature of the present day, and especially to the influence of the great French sculptor Rodin, whose works are very much admired by our sculptors.

The exhibition on the whole showed a marked progress in the department of sculpture. There is more than one thing which is accountable for this progress. The patronage of the Imperial Household Department has had a very strong effect. But perhaps nothing has done so much as the encouragement given to clay modelling, which has so long been quite neglected outside the Tokyo School of Fine Art. This institution has encouraged clay modelling and thus given a great impetus to the progress of sculpture.

It is maintained by our energetic sculptors that

their work must show their own interpretation, and that since the ideals prevailing in one country are unlike those found in others, their work should possess qualities peculiarly Japanese, and should express something great and noble, fitting and becoming the art of the great Empire of the East. They claim that the expression of such ideals should not be restricted by material or method, but that they should have in every respect a free scope. Such feeling exists to-day not only among our sculptors, but among other artists as well. J. H.

A N INDIAN PORTRAIT PAINTER S. RAHAMIM SAMUEL. BY M. H. SPIELMANN

ABOUT ten years ago a young Indian—whose recent forbears had assumed the surname which now is his—was consumed with a passion for



WOOD CARVING

BY YONEHARA UNKAI



H.H THE MAHARAJA GAEKWAR OF BARODA
FROM THE PAINTING BY S RAHAMIM SAMUEL

becoming a painter. He was conversant with the traditional art of his native country and with its ancient masterpieces; and, being intelligent beyond the ordinary, he recognised that the art of painting in India—like, indeed, most of the other arts—was dead, æsthetically considered. All was conventional, and had been so for two or three hundred years. Copies of copies of copies, from which all æsthetic impulse had long since vanished—these, which stood for art, were produced on a rigid cast-iron principle, and were bereft of all genuine artistic inspiration, individuality, and originality. Skill there was, facile and abundant, more than enough to maintain the work at a high level of craftsmanship; but the breath of art no longer made of it a living thing.

The young artist saw that the study of nature and of nature's laws was essential for the proper expression of what he felt; and he recognised that he could not shake off the fetters of convention or learn at first hand what freedom is, unless he studied the principles of art in a land where full liberty in the painter's practice could be enjoyed. Like many a Japanese—whom we in our shortsightedness reproach with desiring to paint "in the Occidental way"—he aimed at acquiring those laws of nature which are neither Occidental nor Oriental but universal, although discovered and acted upon in the West while still unknown or, at least, but half understood in the East: the laws of optics, of perspective, of atmosphere, values and tone.

So Mr. S. Rahamim Samuel, while still a youth, came to London to be initiated into the art and mystery of painting, and to that end he joined the Slade School. Thence, in order to widen his experience, he entered and went through the Royal Academy schools, competed in due course for the travelling studentship in the Gold Medal year, but just failed to win it. Perhaps it was as well, for it caused him to turn his face towards home. He returned to Bombay and thence, thanks to a letter of introduction, repaired to Baroda, where H.H. the Maharaja Gaekwar was waiting to receive him and offer him the ready encouragement he is willing to extend to native talent. He commissioned him to paint his own portrait, that of his daughter, the Princess Indira, and also his eldest son, the late Prince Fatehsinghrao Gaekwar

—then not far from death. Indeed, the young man was too ill to give proper sittings, so that the artist had perforce hurriedly to model a bust of him lest the Prince should pass away before the picture could be finished. The younger brother, Prince Shivajaroa Gaekwar (now up at Oxford), was also painted by Mr. Rahamim Samuel, in Eastern costume gorgeous, yet as refined in colour, harmony, and texture as it is splendid in effect. The portrait of the Maharaja's brother, H.H. Srimant Sampatrao Gaekwar, then followed, and a great family-piece of Sir Chimibhai Madhawlal, C.I.E., his wife, and seven children. This work is distinctly Indian in style of composition, arrangement, and balance, and possesses, indeed, that peculiar native savour that no English painter, however brilliant and *observateur*, could hope to reproduce. In this quality, with its strong touch of national conventionalism, it is in direct contrast with the portrait of H.H. the Gaekwar—which was accorded a noteworthy place



PORTRAIT STUDY

BY S. RAHAMIM SAMUEL



H.H. PRINCESS INDIRA GAEKWAR
OF BARODA. FROM THE PAINTING
BY S. RAHAMIM SAMUEL.



KATHLEEN, DAUGHTER OF W. HODGES, ESQ.
BY S. RAHAMIM SAMUEL

at the Royal Academy last year—and still more with his English studies and the *Kathleen* here reproduced.

While the Indian portraits were in progress Mr. Rahamim Samuel produced a mural decoration for the entrance to H.H. the Maharani's Durbar room. This is wholly Indian in manner and in conception, and fresco-like in treatment, and is, indeed, sufficient indication that the artist has not allowed his mastery of the technical rules of painting to make him false to his Indian way of seeing things. His drawing is good, his colour excellent, his perception of character keen. Naturalism he has acquired yet does not force, so that his example is likely to exercise a good influence upon the students of the art schools which the Maharaja Gaekwar has founded and proposes to extend in the near future.

M. H. S.

RECENT DESIGNS IN DOMESTIC ARCHITECTURE.

THE house at Dorchester, shown in our coloured illustration, has been erected from the designs of Mr. P. Morley Horder, F.R.I.B.A., on a pretty site about a mile from the town of Dorchester on the Charminster Road. The expense of local stone for the walls was found to be prohibitive and these are of brick rough-casted with stone mullions and enough stone-work in random courses to give a sense of solidity to the base and salient angles of the building. Red bricks have been introduced into the random stone-work course of certain portions to give richness and variety. The roof is covered with dark hand-made tiles. The plan below shows the ground-floor accommodation; the floor above is of course assigned chiefly to bedrooms. The garden has been laid out with considerable care and a walled-in kitchen garden continues the line of the house on the garden side with good effect. The stables are attached to the house on the left of the entry, forming one side of the three-sided entrance court, and add greatly to the picturesqueness of the grouping.

Dunchurch Lodge, near Rugby, is built on the



GROUND PLAN OF HOUSE AT DORCHESTER
P. MORLEY HORDER, F.R.I.B.A., ARCHITECT



Recent Designs in Domestic Architecture



DUNCHURCH LODGE, NEAR RUGBY: THE POOL COURT

GILBERT FRASER, A.R.I.B.A., ARCHITECT



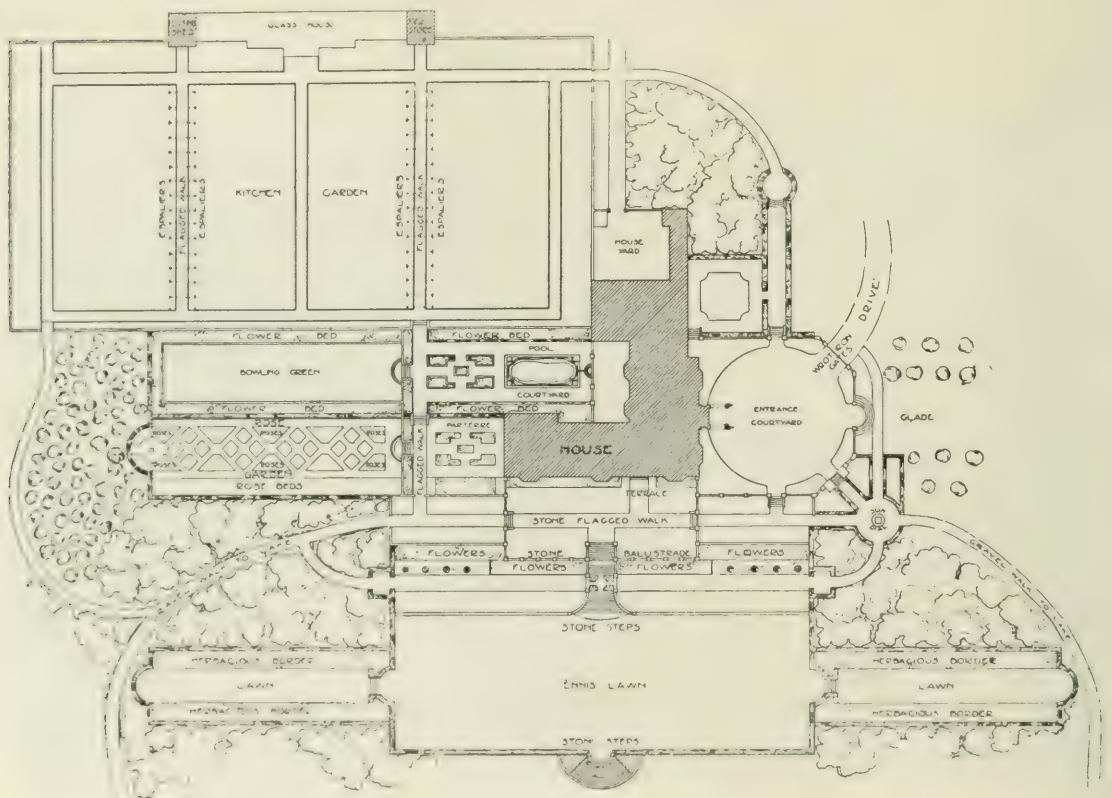
DUNCHURCH LODGE, NEAR RUGBY: ENTRANCE COURTYARD

GILBERT FRASER, A.R.I.B.A., ARCHITECT

Recent Designs in Domestic Architecture

site of a house of severely classic design which perished in the flames some twenty-five years ago. When the present owner, Mr. John Lancaster, decided recently to utilise the site, he wisely eliminated all thought of the old lodge and left the architect, Mr. Gilbert Fraser, A.R.I.B.A., a free hand. The new building stands on one of the few rising portions of Warwickshire, with, to the south, a far-extended view of that undulating county such as its predecessor lacked. At the main entrance is the main lodge built of sandfaced bricks and roofed with Westmorland slates, and a wrought-iron gateway of simple design but massive effect. The courtyard is framed by stone balustrading with an octagonal bay, through the centre of which is a long vista down the glade. The design of the house is of the late Renaissance period, and white Storeton stone has been employed to the whole of the windows, doorways, and modillion cornice. The effect obtained is that of solidity and permanence without making the design unduly heavy. A feature of the south front is the terrace, measuring 100 feet by 40 feet, and consisting of wide stone-

paved walks, lawns and flower-beds protected by an open stone balustrade with moulded copings. Steps lead down from the east and west ends to wing terraces at a lower level. From the centre of the terrace a broad flight of steps descends to the tennis lawn below. The lawn proper, 200 feet by 80 feet, is extended east and west by two narrow wings of grass with herbaceous borders, the whole being framed by a yew hedge of wall-like thickness. From the centre of the lawn is a further flight of circular steps to the broad stretch of springy turf surrounding the oval lake. The whole of this portion of the grounds is encircled by a gravel path running from the east to the west terrace, where are situated the parterre and the rose garden shown on p. 312, between which is a flagged walk leading to the espaliers (p. 313) and the kitchen garden, while close by is a pool courtyard with a lily pool fed with a constant supply of running water (p. 309). The old Dunchurch Lodge was destroyed in twenty-four hours, the completion of the present one occupied three years.



PLAN OF DUNCHURCH LODGE AND GARDENS

GILBERT FRASER, A.R.I.B.A., ARCHITECT



DUNCHURCH LODGE, NEAR RUGBY:
GILBERT FRASER, A.R.I.B.A., ARCHITECT

STUDIO-TALK.

(From Our Own Correspondents.)

LONDON. The Royal Society of Painters in Water Colours has no wavering standard—the men in it are too good for that. In the present exhibition, which remains open for another month, there are many pictures which the visitor should not overlook, such as the *Norfolk Duck-Pond, After the Storm*, and *Château Gaillard*, by Mr. Robert Little; the *Shipping Scene*, by Mr. H. S. Tuke; *Glastonbury Tor*, by Mr. Alfred Parsons; *Windswept Trees*, by Mr. Walter Crane; *Draughts-Players*, by Mr. H. S. Hopwood; *Violas and Aubretias*, by Miss Mildred Butler; *Violets*, by Mr. Francis James; *Eve*, by Mr. F. Cadogan Cowper; *The House of God*, by Miss Rose Barton; *Place House, Titchfield, Hants*, by Mr. H. Hughes-Stanton; *The Wedding of Sylvanus*, by Mr. Charles Sims; *Falmouth in the Rain*, by Mr. Napier Hemy; *At Caitloch* and *The Last of the Indomitable*, by Mr. James Paterson; *Serenade*, by Mr. E. J. Sullivan; *A Cotswold Shepherd*, by Mr. A. S. Hartrick; *Helmsdale Harbour* and *Portnahaven*, by Mr. R. W. Allan; *Windfalls*, by Mr. Herbert Alexander; *Jill-a-Dreams*, by Mrs. Stanhope Forbes; and *Storm Clouds*, by Mr. Arthur Rackham. In many of these

there are points open to criticism—Mr. Rackham's way of working over colour with opaque black ink, for instance, is open to objection—but all of them, and, of course, others besides—notably Mr. Anning Bell's impressive subject from the New Testament, the screen of three pictures by Princess Louise, and the President's own delicate art—are the features of the present exhibition, and in addition there are the Sargents. Mr. Sargent's contributions still retain the distinction of being the most thought-provocative in the exhibitions to which they are made. His style does not change, but his subjects reflect the infinite variation of nature itself.

Mr. Sargent has a disciple in Mr. W. G. von Glehn, who has held a one-man show at the Goupil Gallery. Mr. von Glehn's art has a noticeable quality, that of gaiety; it has the note of work done on a holiday; amateurs keep this note, but not painters—they would be greater painters if they did. For art to be such that it can be spoken of in the same breath with Mr. Sargent's means that it is further removed than anything, except in the sense mentioned, from the art of an amateur.

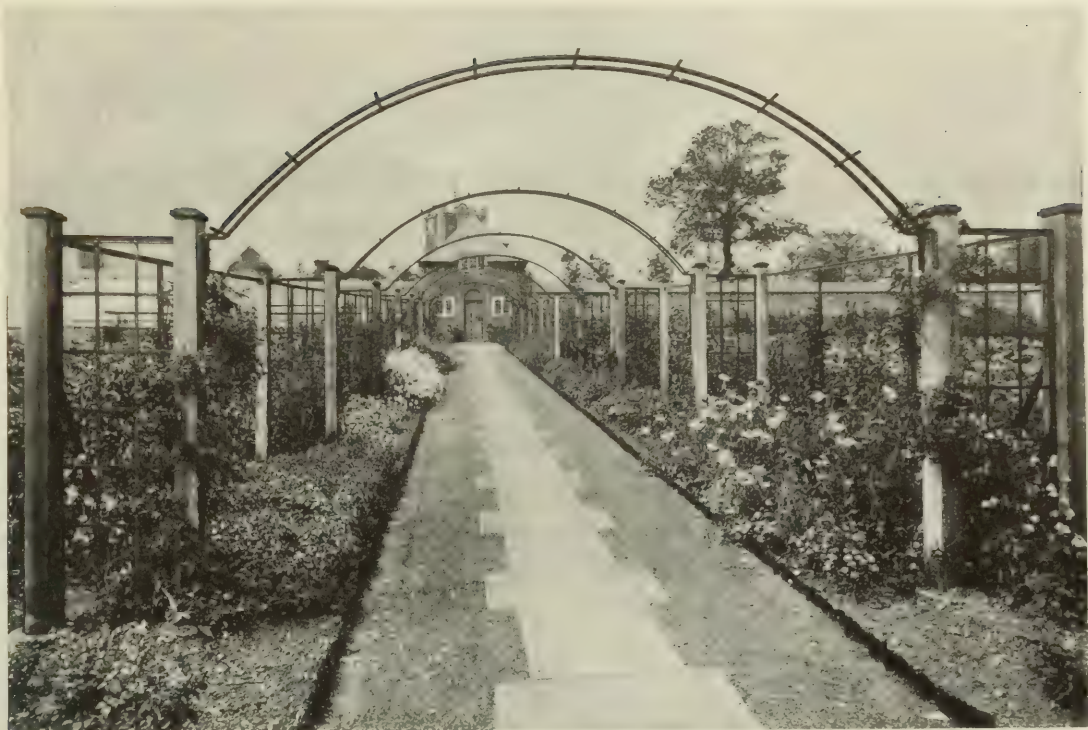
The Royal Institute of Painters in Water Colours, unlike the Old Water Colour Society, does waver in



FOUNCHURCH LODGE: THE ROSE GARDEN

(See p. 310)

GILBERT FRASER A.R.I.B.A., ARCHITECT



DUNCHURCH LODGE: THE ESPALIERS

(See p. 310)

GILBERT FRASER, A.R.I.B.A., ARCHITECT

regard to standard. This is far from being one of its most interesting years. There are, however, pictures worthy of close attention in *Crossing the Ford*, by Mr. Gordon Browne; *Market Day*, by Mr. Fred Roe; *To the Mill*, by Mr. John Terris; "*Thus, thou must do*," by Mr. A. D. McCormick; *Arundel*, by Mr. Ross Burnett; *The Mother*, by Mr. Carlton Smith; *In the Lagoon*, by Mr. A. J. Burgess; *Making Time Fly*, by Mr. J. Finnemore; *Idle Moments*, by Mr. J. A. Dees; *The Fairy Story*, by Mr. Hal Hurst; *Foxhounds*, by Mr. H. S. Power; *The Letter*, by Mary Perrin; *A Chat under the Oranges*, by Mr. Thomas R. Macquoid; *The Mirror*, by Mr. W. Hatherell; *Interior*, by M. Pierre Duménil; *Mr. Jorrocks*, by Mr. Frank Gillett; *The Little Valley*, by Mr. W. Westley Manning; and *Storm Clouds*, by Mr. Moffat Lindner. There is an interesting work, *Between the Showers—Landing Fish*, by Mr. Dudley Hardy; and two pictures that notably invite attention are Mr. Oswald Moser's *Mrs. Nickleby discussing with her Husband*, and Mrs. Vera Willoughby's *The Friends*.

The Royal Society of British Artists' Spring Exhibition has that highly robust and invigorating style in its landscapes which, perhaps in sympathy with its name, has certainly lately denoted it. The

President, Sir Alfred East, is still leading there in virility and style. It is in oil painting that the Society is most successful. Unlike the New English Art Club, for instance, its water-colour room is not one of the great features of its exhibitions in point of quality. Having indicated the tendency of the canvases displayed, we can but instance some of the works besides those of the President that lend character to the present exhibition, namely, *Sand Dunes* and *The Hill Top*, by Mr. D. Murray Smith; *Pinks*, by Mr. H. Davis Richter; *A September Morning*, by Mr. W. H. J. Boot; *An Oriental*, by Mr. Allan Davidson; *Moorish Shops*, by Mr. G. C. Haité; *The Cut Finger*, by Mr. Denys G. Wells; *A Broken Chain*, by Mr. John Adamson; *The Approach of Autumn*, by Mr. Walter Fowler; *Mrs. Hammond and Daughter*, by Mr. Frank O. Salisbury; the *Chalk Barge* and *Sunlit Harbour*, by Mr. Hayley Lever; *The Brown Dress*, by Mr. J. J. Alsop; *Gloucester*, by Mr. Fred Whitehead; *The Village Fisherman*, by Mr. A. H. Elphinstone; *Blue Campanulas*, by Mr. W. Graham Robertson; and we must admire perhaps above all *A Lyric*, by Mr. Joseph Simpson.

Mr. M. A. J. Bauer is an etcher, draughtsman,

and painter, whose art approaches sometimes as close to greatness as that of any contemporary. The range of his imagination is magnificent and the imaginative freedom of touch an exhilarating example. Messrs. Obach, in over fifty of his works in drawings and etchings, have afforded us an excellent opportunity of studying a bulk of his work at one time—and after all that is the test of an artist's range.

Readers of *THE STUDIO* are familiar with the name of Mr. Arthur G. Bell, a member of the Royal Institute of Oil Painters, whose paintings never fail to attract attention by their pleasant style and accurate reflection of some of the rarer aspects of nature. At a recent exhibition of his work the artist was to be seen in his best vein and the group of pictures shown were remarkable in the variety and choice of subject and in success in the difference of manipulation thus demanded. Reproduced herewith are two typical phases of his work.

Mr. Spencer F. Gore, who has been showing some of his work at the Chenil Gallery in Chelsea,

is one of the small band of painters who cultivate the flower of Impressionist art in England—a soil still somewhat alien to it. His work displays the capabilities of Impressionism in some of its more agreeable aspects; and again it emphasises the most notable quality of the genuine Impressionist school of painters, an acute and subtle sensibility to the beauty of what is usually called common-place life. Like most followers of the Impressionist movement, he is chiefly concerned with colour, tone values, design, &c., and not with subjects, except so far as the subject expresses an effect of colour and tone unusually interesting or piquant.

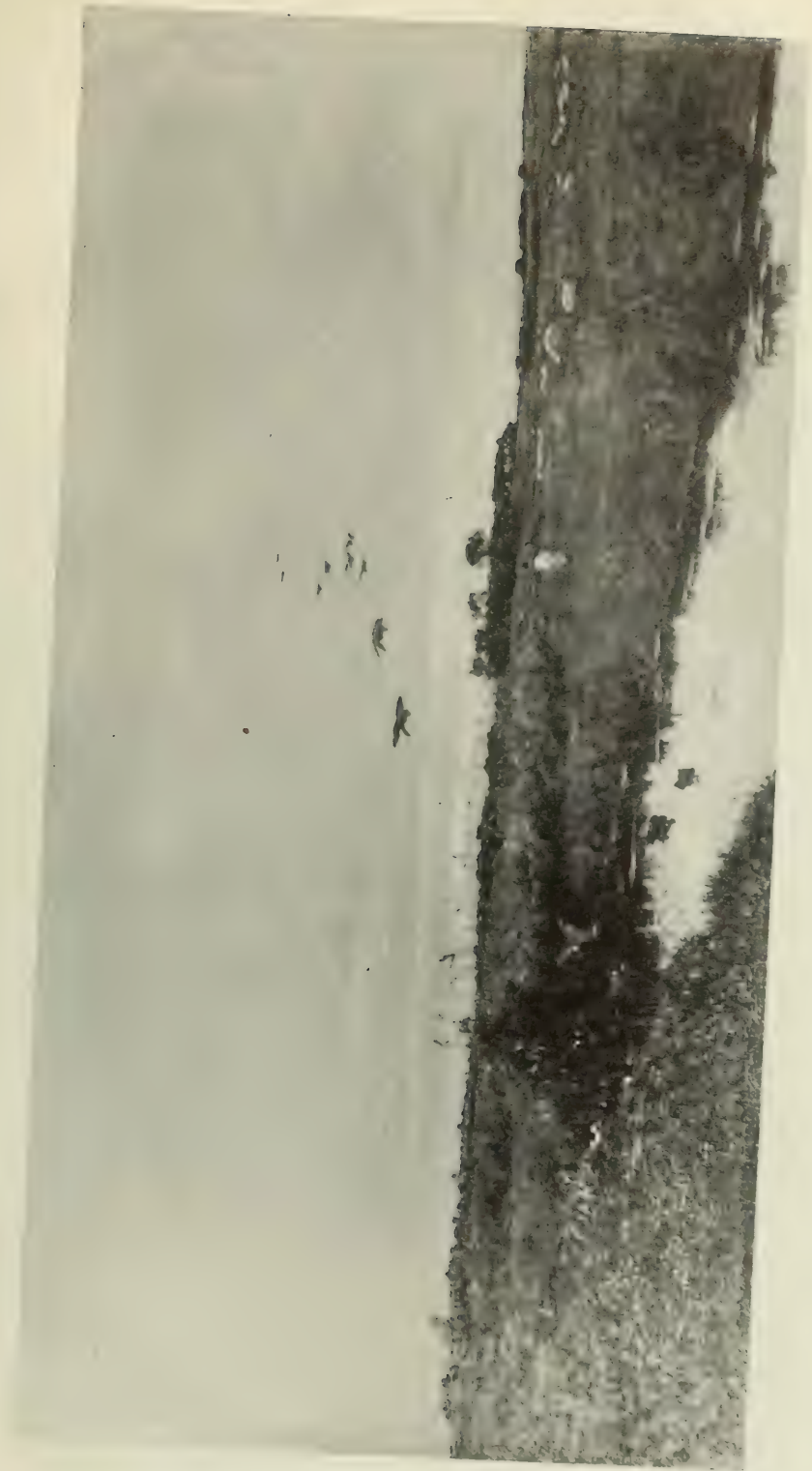
Elie Nadelman's exhibition at Mr. Paterson's Gallery has aroused much interest. We think we detect something of a pose in this young Polish sculptor, but his classicism has brought with it that profoundly careful workmanship which Mr. Havard Thomas's classicism brought to him, and on this ground alone his work is deserving of attention. Probably the artist thinks he attains infinite variety of expression in the heads he exhibits; we feel



"THE MARKET-PLACE, GREAT YARMOUTH"

(The property of Mrs. Wilson)

BY ARTHUR GEORGE BELL



(In the possession of Dr. Stearns.)

"THE HOME OF THE WATER-FOWL," FROM
THE PAINTING BY ARTHUR GEORGE BELL



PRESIDENTIAL BADGE OF THE BRITISH MEDICAL ASSOCIATION (GOLD AND ENAMEL). BY WALTER STOVE
(See p. 319)

rather that there is a knack here in giving the suggestion of a smile to the lips. One can weary of this smile though.

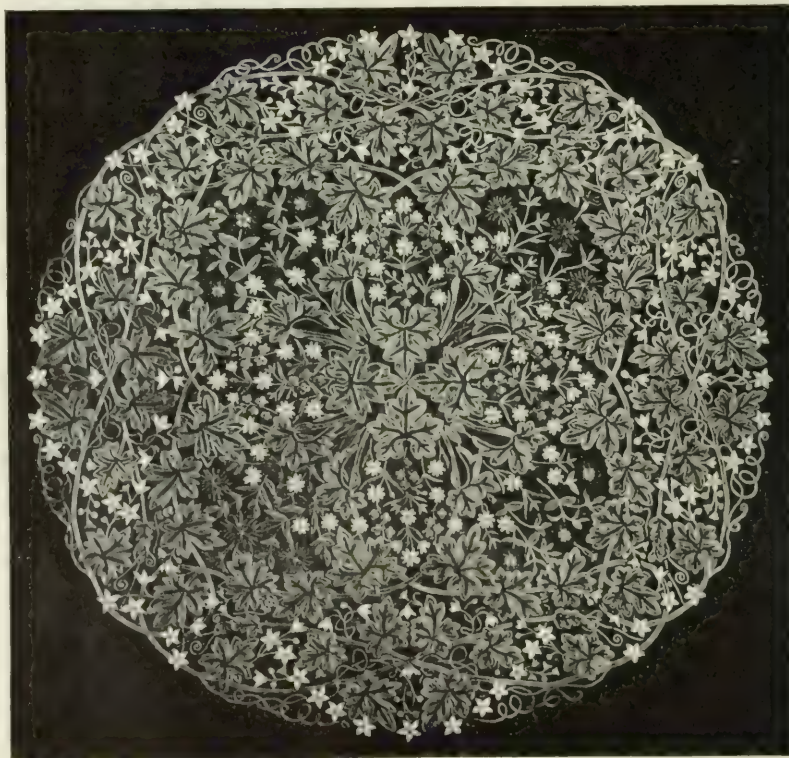
Somesilks at the Baillie Gallery by Miss Wakana Utagawa, descendant of the Toyokunis, showed a rather charming marriage of Japanese Art to Western influence — in Miss Utagawa an unconscious influence, at least that only which is felt by residence in the West.

We reproduce in colours a monotype by Mr. E. Leslie Badham, R.B.A., and former President of the East Sussex Arts Club. At one time Mr. Badham was principal Instructor at the

Henry Blackburn School of Black and White Art. For many years the artist has exhibited at the Royal Academy and occasionally also with the International Society.

The Old Dudley Art Society tempted us this season with the names of Sargent, Herkomer, and Poynter, but these painters were not contributing except in a slight vein. Altogether perhaps the exhibition was less successful than usual; the same small group, consisting of the President, Mr. Burleigh Bruhl, and a few lieutenants, most notably Sir William Eden, gave it its interest for the serious visitor. Contributions from Sir E. A. Waterlow and Sir J. D. Linton were welcome features.

The Fine Art Society has been exhibiting the work of The Royal Scottish Society of Painters in Water Colours. Among the interesting works shown were all those of the gifted Margaret Macdonald Mackintosh; *An Evening Breeze*, by Mr. Patrick Downie; *Busy Dordrecht*, by Mr. R. M. G. Coventry; *Blowing Fresh*, by Mr. R. Clouston Young; *The Pier, Lochgoilhead*, by Mr. George Houston; *Beccles*, by Mr. Robert W. Allan; *July*, by Mr. James Kay; *Warwick Castle*, by Mr. Robert Little, R.W.S.; *Playmates*, by Miss Katharine



EMBROIDERY

(See Brighton Studio-Talk, p. 319)

BY ELAINE LESSORE



"THE BRIDGE," FROM A MONOTYPE
BY E. LESLIE BADHAM, R.B.A.



"A DUTCH TOWN"

(In the collection of W. A. Coats, Esq.—See Glasgow Studio-Talk)

BY JAMES MARIS

Cameron : *Sacred Bull*, by Mr. W. Walls : and *The Atlantic Shore*, by Mr. Mason Hunter. Then of course there was work by Mr. David Murray, R.A. At the same galleries Mr. Mortimer Menpes exhibited an interesting series of drawings of Venice and the Holy Land and etchings.

Mr. Edward H. G. Chetwood-Aiken is a water-colourist who is making rapid strides, and his recent exhibition at the Ryder Gallery must, in our opinion, do much to increase his reputation. At the Carfax Gallery Miss Clare Atwood's paintings formally introduced an artist whom visitors to the New English Art Club have of late watched with great interest.

The Postal Service Exhibition held by the G.P.O. Arts Club—not a *Postmen's* Exhibition we were distinctly given to understand—reflected the highest credit upon those connected with a service which can leave few daylight hours for the study of the art of painting.

BRIGHTON.—The Brighton Guild of Applied Arts recently held a very interesting and successful exhibition at the Public Art Galleries, prominent items being the Presidential badge by Mr. Walter Stoye and the piece of embroidery by Miss Elaine Lessore reproduced on p. 316. There were besides many exhibits showing excellence of design as well as capable craftsmanship. Especially to be noted, besides the examples just mentioned, are the pieces of jewellery by Mr. and Mrs. Arthur Gaskin, a binding by Mr. de Sauty, ecclesiastical embroideries by Mr. R. D. Frampton, book illustrations by Mrs. Andrews, cartoons for stained glass and furniture by Mr. W. H. Berry, A.R.C.A. (Hon. Organising Secretary), and enamels by Miss Gwendoline Morris. The Guild was recently formed to foster a closer relation between the architect and the decorative craftsman, and generally to improve the status of the craftsman and to find an outlet for his productions. The Guild has made a good start, and it is to be hoped will persevere in the aims it has set itself to achieve.

GLASGOW. — The present is a red-letter year in the history of the Royal Glasgow Institute of the Fine Arts. To have completed fifty years of useful educative service, and to enter on a fresh period, with every prospect of increased opportunity and success, is a position fit to inspire any progressive institution. How far the virile art of Glasgow has contributed to the half-century of institutional distinction, and to what extent the corporate body has fostered the individualistic art of the city, must be left to the historian of this most interesting period to determine. The impressionistic movement of the seventies, at Glasgow, is too important a phase of art to be put aside with a professorial treatise, an interpolated chapter, a casual lecture, or a brief preface; when an exhaustive narrative comes to be written, it will be clearly seen that encouragement from the Institute had more than a little to do with the immediate and pronounced success of the movement.

It was quite a happy idea to mark the Jubilee year by setting aside the most important room in the galleries for a loan collection of fifty-three remarkable pictures; to the hypercritical it might have seemed more appropriate if the celebration had been confined to the art of the period covered by the life of the Institute, but this would naturally have removed one of the distinctive features of the central room. The Executive have succeeded in bringing together half a hundred unfamiliar pictures of absorbing interest; that these are drawn largely from local collections is one other evidence of the importance of Glasgow as an art centre. There is a clear, distinctive *Dutch Town*, by James Maris, a tenderly handled *Girl with Goats*, by his brother Matthew, a vibrating Corot, an impressive Rousseau, a tender Harpignies, and a gem-like Diaz, while the Scottish School is worthily represented in works by Raeburn, Erskine Nicol, Fraser, Sam Bough, Cecil Lawson, Milne Donald, Herdman, Pettie, Noel Paton; and in a suggestive position at the exit there hangs an arresting representation of



"NEAR L'AVALLON"

(Purchased for Glasgow Corporation Permanent Collection)

BY W. A. GIBSON



"THE UPLANDS OF ARBORY"

(By permission of James Craig, Esq.)

BY WILLIAM WELLS, R.B.A.

the genius of Robert Brough, whose early demise was an irreparable loss to Scottish Art. The Pre-Raphaelite School is represented in works by Millais, Holman Hunt, and Ford Madox Brown; and there is an exquisitely patterned Albert Moore.

Of contemporary art there is a more than usually fine exhibition, as if artists to-day delighted in the celebration of the golden anniversary of the Institute's union with art. There hangs a picture in the east room, missed by the visitor on entering; the hangers were constrained to place it in a corner, for in a prominent position it would have upset calculations. But William Wells is a difficult man to corner, and, turning round from any point in the room, the eye is attracted by two great planes of exquisitely clear contrasting greens and blues, with immeasurably distant earth and expansive sky; a well-defined group of figures, painted at a distance, in an atmosphere of unstinted daylight, enhancing greatly the fine perspective effect. In *The Uplands of Arbory* there are

no problems of draughtsmanship to an artist who has mastered the sense of distance, who can convey the feeling of anatomy in a figure completely enshrouded in drapery. The picture is full of work, but there is no overcrowding; is intensely decorative, with subtle colour gradations, from fresh green to milky blue; is well balanced, even the signature playing a by no means unimportant part in the general scheme of arrangement; but much of the charm lies in the simplicity of subject and naturalistic manner of treatment. If there be virtue in familiarity, as there should be, it may count a little that the picture was painted practically from the artist's doorstep.

Few artists indicate advance more distinctly than W. A. Gibson, whose *Near Lavardin* is one of a group of striking studies made under the bewitching influence of the clear, pearly atmosphere of France. There is little spontaneity with this painstaking artist; his work is of the thoughtful, steady order, his purpose is richness



"LANDSCAPE, KIRKCUDBRIGHT"

BY WHITELAW HAMILTON, A.R.S.A.

(Purchased by the Scottish Modern Arts Association)

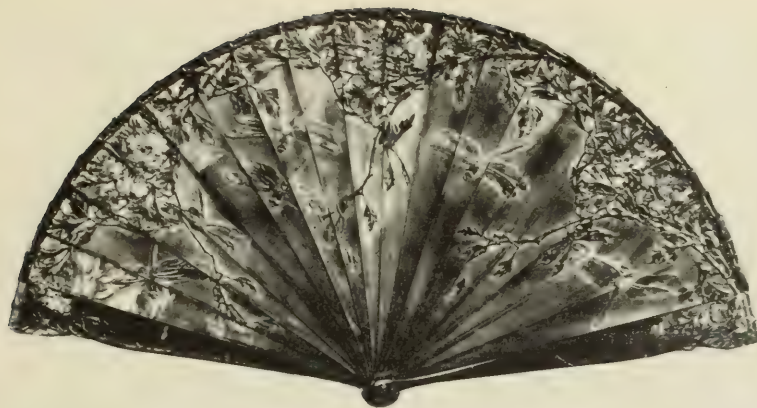
of quality, consequently production is limited. Consistent painting in Holland and a decided appreciation of Dutch Art may unconsciously influence him in the direction of a Dutch style, but he has by no means reached finality, and his work to-morrow may excel that of to-day, as greatly as this is in advance of yesterday's.

Conspicuous amongst landscapes are A. Brownlie Docharty's *Autumn's Golden Glow*, a characteristically thoughtful rendering of a fine subject, by perhaps the most consistent painter of Highland lochs and glens; *Spring*, by George Houston, A.R.S.A., in which the artist attains to a full measure of realism and a charming delicacy of transcriptiveness; *A Highland Spate*, by R. M. G. Coventry, A.R.S.A., an animated presentment of liquid turgidity, with the enchanted environment of Highland attractiveness; *Frosty Morning, Strathyre*, by Thos. Hunt, R.S.W., a fine composition; and *Landscape, Kirkcudbright*, by Whitelaw Hamilton, A.R.S.A., an impressive pastoral with clever study of foliage and cloud-capped sky.

Among the figure pictures there are none stronger than Fra. H. Newbery's *Cronies*; none more suggestive of the joy of life than William Pratt's *Tangled Line*; none more finely phrased than *Dora and Mary*, by Gemmell Hutchison, the newly elected R.S.A.; while *Confidences*, by Patrick W. Orr, *Corner of a Farm Court*, by George Smith, A.R.S.A., *The Bathing Tents*, by Walter W. Russell, and notably *Cupid and Campaspe*, one of the elusive sketches by Charles Sims, A.R.A., will repay careful study.

In portraiture, striking contributions are made by Sir James Guthrie, P.R.S.A., E. A. Walton, R.S.A., George Henry, A.R.A., R.S.A., Fiddes Watt, A.R.S.A., Harrington Mann, David Gauld, William Findlay, Andrew Law, and James B. Robertson; while Jubilee year is made further notable by the excellent work of such women artists as Katharine Cameron, R.S.W., H. C. Preston Macgoun, R.S.W., Gertrude Coventry, Nora Nelson Gray, Mary B. Barnard, and Louise E. Perman.

J. T.



FAN

BY GEORGES BASTAND

PARIS.—This year's Salon des Artistes décorateurs—the sixth—was one of exceptional importance. M. Guilleré, its new President, seems to have infused a new activity into the Society, which has resulted in a decided step forward in the evolution of contemporary decorative art in France. For a long time our artists have been wavering between the extravagances of the ultra-modern and the slavish imitation of old designs, but they appear to have at last arrived, certain of them at any rate, at a definitive style. The recent exhibition of the Society in the Pavillon de Marsan furnished ample

evidence of this. Tangible proof was to be found in the region of Ceramics. Among the artists who excel in this branch of work I would mention M. Emile Decœur. His achievements this year were marked by great beauty of technique, coupled with a remarkable and charming simplicity of form. M. Dammouse still continues to improve the effect of his *pâtes de verre*; M. Méthey, M. Rumèbe, M. Moreau-Nelaton, and M. Pierre Roche also exhibited some remarkable pieces which surpassed their previous efforts. Among workers in *les Arts précieux* mention must first of all be made of that great artist, M. René Lalique, who showed this year several pieces of glass, marvellous in their ingenuity and executed with consummate taste. Various artists devoted themselves with equal success to enamelling, among them M. Eugène Feuillâtre, whose sparkling jewellery calls for notice, and M. Hirtz, whose technique is so excellent. Further among the jewellery I noticed the work of M. Templier, M. Ch. Stern, and M. Rivand, whose metal-chasing is admirable. Space must be given



GENTLEMAN'S STUDY

DESIGNED BY LOUIS MAJORELLE

note also to a mention of the mother of pearl fans, one of which we reproduce, by M. Georges Bastand, the silver-work designed by M. Husson and finely executed by M. Hébrard, and of the boxes in ivory and in box-wood by M. Clément-Mère. It is especially in the furniture that the progress made by our artists is most apparent, and one noticed first-rate pieces by MM. Lambert,

gathering, which included M. Dujardin-Beaumetz, Under-Secretary of State for Fine Arts, M. de Nolhac, President of the Exhibition, the Duchesse d'Uzès, the Duchesse de Rohan, the Princesse Lucien Murat, the German and Turkish Ambassadors, the Bavarian Minister, Prince Troubetzkoy, and Prince de Fürstenberg. M. de Nolhac, in his opening address, predicted that the Exhibition would be a revelation to the French public, who would thus be afforded, for the first time, an opportunity of studying a branch of English art hitherto little known on the Continent. He himself had been amazed at the talent displayed in the works of artists with whose names he was not even familiar. The Ambassador, in reply, expressed a hope that the Exhibition might result in a substantial profit to the two Paris charities for whose benefit it was organised—the Victoria Home and the Orphelinat des Arts. The collection brought together consists of about 170 works, nearly all of them lent by private owners, among whom we note the names of the Hon. Claude Ponsonby, Mrs. O'Neill, Mr. J. H. FitzHenry, Miss Margaret Gould, Baroness Richter, Mr. Glen, Lords Wallscourt and Weardale, Mr. Ernest Leggatt, Sir E. D. Lawrence, and Col. Malthus. The artists represented include Gainsborough, Raeburn, Lawrence, Downman, John Russell and his son and two daughters, Francis Cotes, William



STAINED GLASS

BY PIERRE SELMERSHEIM

Majorelle, an interior by whom we reproduce, Dufrené, Jallot, Gaillard, Bourgeot, and Selmersheim, who was responsible for the interesting piece of stained glass here illustrated. H. F.

The opening of the Exhibition of English Pastellists of the Eighteen Century, at the Brunner Galleries in the Rue Royale on April 7, was the occasion of a brilliant gathering. Sir Francis Bertie, the British Ambassador, who was accompanied by Lady Bertie, formally declared the Exhibition open, in the presence of a distinguished



POTTERY VASE

EMILE DECEUR



PORTRAIT OF A GIRL. BY
GEORG SCHUSTER-WOLDAN

and Douglas Hamilton, Peter Romney, George Chinnery, Constable, John Raphael Smith, and a few others. The Exhibition will remain open till June 15.

BERLIN.—The level of the last Schulte exhibition was particularly high. Hans von Petersen first attracted attention by his marine landscapes. This son of the Sleswig waterside, now a resident of Munich, has a particular understanding for the beauties of the water. Rivers with greenish frost-coagulations and snow-sheets over their long stretched valley-solitude, violet wavelets of the southern sea and vast skies with massed storm-clouds or falling curtains of mist, are now his preferred themes. Thaulow's warm colour-symphonies are remembered and also the melancholy tone-choruses of certain Dachau masters. In the selection of subject, in a more synthetic execution, and in the preference for autumnal and hibernal motifs we become aware of pathetic cravings.

Another renowned Munich artist, Georg Schuster-Woldan, the elder brother of Raffael Schuster-Woldan, has been showing in the Schulte galleries a comprehensive and captivating collection of portraits. His reputation was founded on fairy-tale pictures, but successes as portraitist seem to have now quite specialised his art. The original line is continued in so far as the child has remained his favourite subject. Whilst the woman may assume certain aristocratic airs of chaste aloofness under his brush, the child displays all its individualism. He paints the roguish mite as perfectly as the dignified baby; we are always able to recognise the father to the man in the youthful model. Beyond precision of drawing, melodious colour, and original

arrangement, the painter always strives for the genre character in his pictures, and an essence of poetry permeates his art. He loves the open air for his models and beautiful flowers near his children, but the harmonies of dusk or dawn are preferred to sparkling sunlight. He never detracts from lifelike portraiture, but by a realistic idealism is able to co-ordinate truth and beauty.—August Neven du Mont was once more shown in all the diversity of his art and we enjoyed the fine qualities of his brush in portraits, interiors, sporting and variety scenes and genres with modern and historical costumes. It is difficult to discover the painter's true self in all his eclecticism, but distinction of taste and an eye for the really pictorial are certainly his abiding qualities.

Heinrich Hellhoff, our rising Berlin portrait-



PORTRAIT OF A LITTLE GIRL

BY GEORG SCHUSTER-WOLDAN



PORTRAIT OF A CHILD

BY GEORG SCHUSTER-WOLDAN

painter, was also to be seen at Schulte's, keeping his ground in some paintings of prominent members of society which testified to refined taste and a particular talent for the psychological discernment of male individuality.

Fritz Gurlitt's salon was much visited on account of a Gauguin exhibition, but the full display of this art could not yield unmixed pleasure. We felt entirely in an exotic sphere mirrored by the hand of a *primitif*. A talent for strong and not always pleasant colour, a touching naïveté and timidity of expression or gesture, and occasional finesse in line and tone were counterbalanced by arbitrariness of tone and fumbling draughtsmanship.—Friedrich Kallmorgen offered views of rivers, harbours, trees, cornfields, streets and village workshops with their inhabitants. His work exemplified the careful Düsseldorf and Karlsruhe methods or the modern style. We experienced no exotic fascinations, but derived pleasure from the attractiveness of our own unromantic surroundings.

J. J.

VIENNA.—Prof. Leo Diet, of whose work some examples are reproduced on p. 328—they were selected from an exhibition at Pisco's Art Rooms a few months ago—for many years served as an officer in the Austrian army. He has travelled much in Italy, in Egypt

and the Orient, and in the North. Everywhere he has gathered experience, and as he is a keen observer both of nature and architecture he has achieved some good results in both directions. Avoiding the beaten paths he searches in unknown corners for his inspirations. He has rendered bits of Venice, Breslau, and other old cities with much charm and poetic feeling, using coloured chalks as a medium with much skill. Prof. Diet is also a capable pen draughtsman and an adept with the lead pencil. His drawings bear the test of collocation. Prof. Diet is in a way a revolutionist, for it was he who in 1889 founded the "Salon der Zurückgewiesenen," the first Salon des Refusés. Its life was, however, but short, spite of the fact that successful exhibitions were held from time to time. The artist was called to Gratz in Styria to become Professor of Drawing and Perspective at the Gewerbeschule, and in Gratz he has remained since that time. In 1889 the "Verein der bildenden Künstler Steiermarks" came into existence as the result of his endeavours.



PORTRAIT OF A CHILD

BY GEORG SCHUSTER-WOLDAN



"DOM INSEL, BRESLAU"

BY LEO DIET

Another interesting exhibition held recently at Pisco's was that of works by Paul Ress, a young Viennese artist who formerly exhibited with the Hagenbund. He is a son of the celebrated teacher of singing, Prof. Ress. He studied art at Stuttgart under Prof. Potzelberger, and afterwards at the Kunstgewerbeschule here under Prof. Roller, subsequently continuing his studies privately under Eduard Kasparides and Alex Goltz. Ress is at home in the high mountains at all times of the year. His *Karlinger Glacier*, purchased at the Venice Exhibition in 1907 by the King of Italy for presentation to the Modern Gallery in Rome, is a powerful work breathing at once of the spirit and majesty of the mountains. But perhaps it is in the depicting of waters that the real strength of Paul Ress lies, for he understands and loves the sea, with its rolling turbulent billows. The work reproduced on p. 329 is a fine example of his marine painting. Ress arranged the Austrian section at the Liège Exhibition in 1905 and was

awarded the Diplôme d'Honneur and Belgian Order of St. Leopold for his efforts. A. S. L.

MOSCOW. — This year's exhibition of the "Soyouz" was preceded by internal dissensions which culminated in an open rupture in the ranks of this society. The whole of the St. Petersburg group, led by Somoff, Benois, Roehrich, Lanceray Dobuzhinsky, and Kustodieff, seceded from the "Soyouz" and founded a new society under the title of "Mir Isskousstva" (The World of Art), thus re-

viving a name which has been of much significance in the annals of modern Russian Art. As is usual in cases like this where friction arises among artists, there were behind the chief motives of dissension many differences of a personal nature such as have rather frequently made themselves



"RIO DI ST. CANZIANO"

BY LEO DIET



"THE 'TOBE SEE,' IN THE ADRIATIC"

BY PAUL RESS

heard between the two Russian capitals, Moscow and St. Petersburg. In consequence of this split the exhibition of the "Soyouz" wore a different aspect, although from a quantitative point of view it was not inferior to previous annual shows.

In the work of the Moscow artists, who now form the bulk of the "Soyouz," a certain freshness made itself evident. It is long since K. Korovin showed us studies so beautiful and so rich in colour as the motifs from the Crimea he exhibited on this



"AN AUSTRIAN SCHLOSS: HOAR FROST"

BY PAUL RESS



"BIRCH-TREES IN AUTUMN"

(See *Vienna Studio-Talk*, p. 328)

BY PAUL RESS

occasion, and A. Arkhipoff, also, in a genre scene of large dimensions but somewhat too summary in treatment, displayed more feeling for colour and more "temperament" than he has in recent years. S. Malyutin, besides a capital self-portrait in pastel, exhibited an interesting twilight effect in which an inn was the motif, forming a new note in his *œuvre*. On the other hand, there was nothing in the contributions of Apollinarius Vasnetsoff and the other older landscape painters of the "Soyouz" calling for special comment. L. Pasternak was, as usual, represented by some drawings of distinction and also by an excellent portrait of Engel, the musical critic, but his *Tolstoi on his Death-bed* cannot be reckoned among his successful achievements and met with little favour.

Among the younger members of the "Soyouz" mention should first be made of K. Yuon, in whom the landscapist and the genre painter are most happily united. He has returned to those motifs from Russian provincial life by which he first made a name, but he now handles them in a

more decorative manner, and if at the same time they have lost some of that intimate character they used to have, the sense of colour is more marked. The striving after a more intensive colourism is indeed characteristic of Russian painters in general at the present time, but some, such as Shukovsky and Petrovitcheff, have not attained to any favourable results in this direction; the latter indeed has wholly sacrificed his earlier and quite personal colourism. N. Krymoff's talent shows a consistent development, and of a couple of paintings offered by this young artist, both quite



WOOD SCULPTURE BY T. KONENKOFF



"A STEPPE LANDSCAPE" (OIL)

BY A. A. YASINSKY



"WINTER VIEW OF TROITZY"

BY K. VION

original in treatment, one, a winter landscape with a black horse sharply silhouetted against it, deserves particular mention.

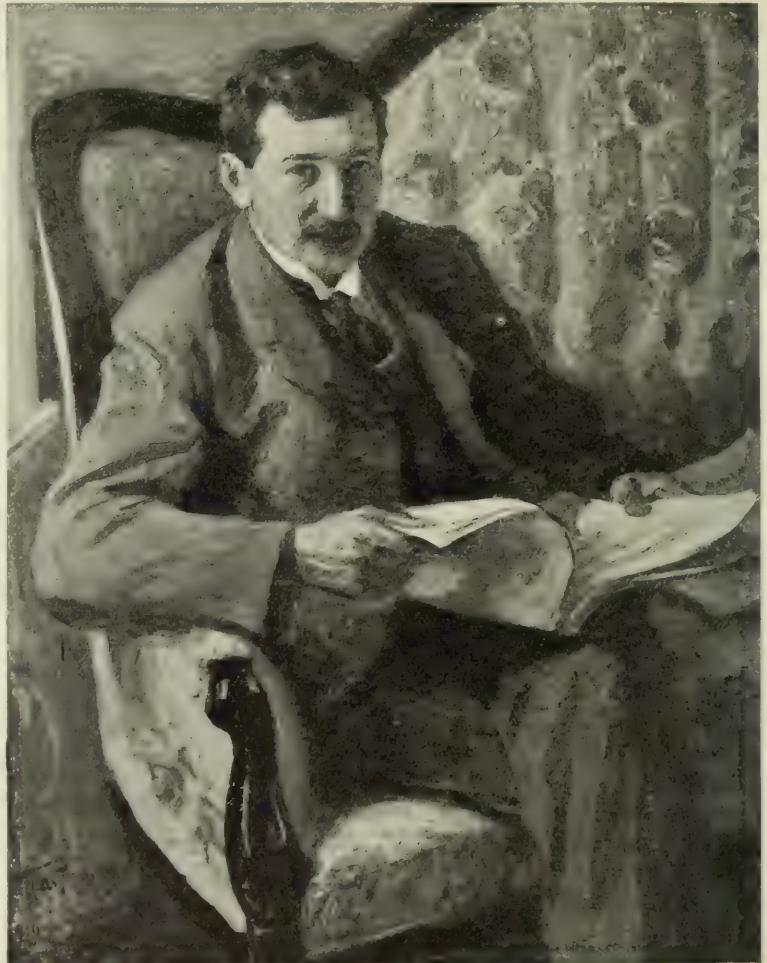
Three artists exhibited with the "Soyouz" for the first time: A. Yasinsky, who showed an admirable landscape from the Russian Steppes; M. Pyrin, who sent a fine water-colour; and last but not least M. Saryan, a young artist of whom more will be heard in the future, and whose works call to mind a saying of Eugène Delacroix: "*Une peinture doit avant tout être une joie pour les yeux.*" Saryan's gamut of colours is a wholly individual one, a deep blue and a resounding orange predominating, and he has a preference for the Orient with its strong contrasts of light and shade. His pictures are for the most part of a sketchy character, and in respect of drawing and composition often leave much to be desired, but his superb colour and original conception always elicit admiration, some flower pieces and still-life studies being absolutely charming.

Only a few of the St. Petersburg artists were represented and these had not much of interest to show. A huge picture by I. Brodsky of children playing in a garden made an impression by the quality of the drawing, but as regards colour and composition it was distinctly disappointing. Mention should also be made of some studies by Miss E. Kissileva, drawings by A. Savinoff, and a decidedly good portrait group of a mother and children by the young artist, Youry Repin. As a portraitist the Muscovite painter, N. Ulyanoff, also deserves to be named.

The black-and-white section, in which the old St. Petersburg group of the "Soyouz" used as a rule to excel, made a rather poor impression this time.

Besides the drawings of L. Pasternak and S. Vinogradoff, a feature of interest here was a series of etchings by V. Masyoutin, which revealed a marked advance in technical accomplishment, and, like his earlier essays, derived their motives from a world of strange and fantastic visions.

In sculpture the chief representative besides Sudbinin was T. Konenkoff. The latter has developed a preference for wood, which seems to suit admirably his primitivistic propensity and desire for decorative effect, and in this medium he has, as a matter of fact, achieved some striking results. A fine example of his work is the life-sized figure reproduced on p. 330—that of a blind pilgrim, a type which looms large in the life and legends of the Russian people. Interesting also, though perhaps more in an ethnographical sense, was the representation of one of the Slavonic gods—Strybog. It is to



PORTRAIT OF MR. ENGEL, THE MUSICAL CRITIC (OIL)

BY L. PASTERNAK

be regretted that Konenkoff, who also exhibited a large bas-relief more in the direction of the Barock style, is somewhat uneven in the execution of his wood-sculpture. His heads are modelled with much tender feeling, but other parts are treated all too summarily, in consequence of which the uniformity of the work is often marred. P. E.

Owing to pressure on our space this month we are obliged to hold over Art School Notes, sundry reviews, and various other contributions.—THE EDITOR.

REVIEWS AND NOTICES.

Holland of To-day. Written and pictured by GEORGE WHARTON EDWARDS. (London: Gay and Hancock.) 18s. net.—In his delightful account of his travels in the Netherlands in company with Whistler and the famous etcher, Van's Gravesande, Mr. Edwards brings in just enough of the personal element to impart human interest to his narrative, in which he touches off with considerable felicity the idiosyncrasies alike of the country and its people. The former he compares in general appearance with the far western prairie of his own land, but points out how essentially it differs from any other district in the world "for in it the very laws of nature are reversed . . . every house is builded upon sand and the whole coast is held together practically by straws, rivers are made to course and trees to grow exactly where they are needed." No less happy are the remarks that self-government is a part of the life-instinct of the true Hollander, and that the Dutch, with inborn love of administering their own affairs, combine a respect for established authority and a deep inherent reverence for their sovereign. Many amusing anecdotes brighten up a text that is full of valuable information and is supplemented by reproductions of a great number of clever sketches, some in colour, illustrative of ancient customs and costumes that in spite of Dutch conservatism are unfortunately likely ere long to become obsolete.

The Fortunate Isles. By MARY STUART BOYD, with Illustrations by A. S. BOYD, R.S.W. (London: Methuen.) 12s. 6d. net.—"Fortunate" is the adjective which Mrs. Boyd uses to describe the Balearic Isles—Majorca, Minorca and Iviza—of which she gives a very minute and lengthy, but at the same time extremely interesting, account. In company with her husband and son she spent six months in the islands, and here records her impressions of the country, and of the life and customs of the people. Mr. Boyd's illustrations form a pleasant adjunct to the letterpress, but we think his pen-drawings are more pleasing than the colour pictures and more in harmony with the

style of the book. Where the authoress has been so thorough as to compile an index, it is a pity that a map, which would have been useful, is not included.

Sketches of Deal, Walmer, and Sandwich. By the late JOHN LEWIS ROGET, M.A., Hon. R.W.S., with an Introduction and Notes by S. R. ROGET. (London: Longmans, Green, & Co.) 12s. 6d. net.—The late Mr. John Lewis Roget was chiefly known as a writer on art, and more especially as historian of the Old Water-Colour Society, which paid him the compliment of electing him an honorary member three years before his death. The present volume, however, with its 32 coloured reproductions of water-colour sketches, attests his undoubted gifts as an artist, and while serving as a pleasant souvenir of a man whose modesty prevented this side of his activity from receiving due appreciation, is also of interest from a topographical point of view.

The third volume of *Art Prices Current* (1909-10) bears witness to the large amount of picture and print selling done at Christie's during the period covered—November 27, 1909, to July 15, 1910—the items numbering over 30,000 or about 50 per cent. more than in the previous volume. The sales are recorded in order of date, but copious indexes facilitate reference to names of artists. This useful and well-produced annual is published by the *Fine Art Trade Journal* at 10s. 6d.

"THE GARDENS OF ENGLAND IN THE NORTHERN COUNTIES."

The third volume of the series of Special Numbers of *THE STUDIO* devoted to the Gardens of England is now nearly through the press, and will be ready for publication before the close of this month. This volume will complete the series, the Southern and Western Counties having been dealt with in the Winter Number 1907-8, and the Midland and Eastern Counties in the Winter Number 1908-9. It will contain about 130 full-page illustrations from photographs, specially taken for this volume by Mr. W. J. Day, the well-known garden photographer, of some of the most beautiful and interesting gardens in Yorkshire, Lancashire, Cumberland, Westmorland, Durham and Northumberland. In addition there will be several plates in facsimile colours after water-colour drawings by Mr. G. S. Elgood, R.I., Mr. E. Arthur Rowe, Mr. Arthur Severn, R.I., and Mr. E. A. Chadwick. The volume will be uniform with other special numbers of *THE STUDIO*, both as regards format and price (5s. net for copies in paper covers and 7s. 6d. net. for cloth bound copies).

THE LAY FIGURE: ON MODERN WATER-COLOUR PAINTING.

"I NEVER can understand the attitude of the men who refuse to see any good in modern art," said the Man with the Red Tie. "It seems to me that they shut their eyes wilfully to all the evidences of artistic progress, and ignore facts that are patent to all reasonable people."

"What proof is there that art has made any progress in modern times?" demanded the Pedant. "Before you accuse people of wilfully shutting their eyes to facts, you have to make quite sure that art has advanced and that the older masters have been superseded."

"I was not suggesting that the older masters had been superseded," replied the Man with the Red Tie, "because I believe that every real master, whatever his period, has his fixed place in the records of art. But why should not the modern masters be recognised quite as frankly as the old? Why should the fact that they are modern be counted against them, and treated as something that is necessarily to their discredit?"

"Because modern times do not breed masters," asserted the Pedant. "We have lost the spirit that makes great artists. We are degenerates, merely pale shadows of our predecessors, and our art is only a faint reflection of the past. I cannot see any direction in which it is showing what I should count as encouraging signs of development or even of healthy movement."

"I think I can suggest one for your consideration," broke in the Art Critic. "Would you not admit that water-colour painting has markedly progressed during the last half-century, and that it is a far more efficient and vital art than it was two or three generations ago?"

"Have we to-day men greater than Turner, De Wint, or David Cox?" asked the Pedant. "Have we even people fit to set beside the lesser men who were the contemporaries of those incomparable masters?"

"That is not the way to put the question," cried the Man with the Red Tie. "As I have already said, I do not want to tear down the great masters from their pedestals to make room for new ones. But I do want full credit to be given to the men who are carrying on, and carrying further, the work which those masters began."

"And it is by that process of carrying further that the real progress of art is shown," agreed the Critic. "The blind worship of the past does not imply that we have the right kind of respect for it

at all: it is more often than not either a lazy and unintelligent evasion of artistic responsibilities or simply the result of a stupid want of appreciation of the spirit in which the great men of the past produced their best work."

"Would you seriously contend that we can best show our appreciation of the work of these great men by going away from the principles they have laid down?" asked the Pedant. "To me progress of that sort looks painfully like retrogression, not advance."

"It does not follow that we are going away from their principles because we do not choose deliberately to imitate their practice," suggested the Man with the Red Tie.

"Precisely, that is exactly the point I want to make," responded the Critic. "The earlier leaders of water-colour painting established the tradition of individual effort and personal intention. They fought the battle of independence and opened the way for originality of outlook and interpretation. We show our respect for them not by imitating them or by slavishly copying their methods but by trying to be, in our dealings with the art they loved, as independent as they were themselves. They laid down great principles but they expected us to apply them in our own way and to choose our own modes of practice."

"And because we have applied them in our own way you say we have advanced," commented the Pedant. "That may be your opinion but I do not see that it proves anything."

"The proof is in the condition of the art of water-colour at the present time," replied the Critic. "Half a century ago there was a small group of masters and all the other men were trying to paint like them. To-day there is a great company of painters who are all striving to say something for themselves: some of them are masters indisputably, but even the lesser ones deserve respect for their freshness of vision and their independence of practice. There is an immense increase in individuality both in choice and treatment of subject; there is infinitely more variety of expression and a far greater range of thought than there ever was before; and though there is no lack of respect for tradition, mere imitation of the earlier methods is healthily discouraged and new readings of the old truths are sincerely welcomed. Surely all this is proof of progress and of a vast accession in the vitality of the art."

"Perhaps so, but I am not sure that we want this sort of progress," said the Pedant.

THE LAY FIGURE.



GLACIER, BRITISH COLUMBIA

BY L. H. MEAKIN

EXHIBITION OF THE SOCIETY OF WESTERN ARTISTS BY ELIZABETH KELLOGG

THE Society of Western Artists has reached the milestone of its fifteenth anniversary, and is to be congratulated in that with a need far less pressing than when its members first banded themselves together for mutual comfort and the glory of art its current exhibition gives evidence of the stable and live character of the organization. From a total membership of eighteen in 1896 and sixty-one in 1897, it now numbers one hundred and thirty-five (seventy-two active, fifty-three associate and ten honorary members), and the two hundred and thirty pieces shown display not only a high average of knowledge and skill, but many instances of fresh vision and individual taste, and of that honest grappling with the uncontrolled provinces of a difficult domain in which lies always the hope of the future.

At such a time one turns with especial interest to the pioneers of the movement and the groups of paintings by Messrs. Steele, Adams, Forsyth, Wuerpel, Meakin and Kaelin gain in interest when from a review of the fifteen exhibitions of the Society it is discovered that these men have been

represented in every one, while Messrs. Stark, Wolff, Sylvester and Sharp can show a roll almost as complete. Some of the big names are missed this year, as Messrs. Duveneck, Barnhorn, Farny, Julius Rolshoven and Charles F. Browne, but, on the other hand, some of the younger artists, and of those infrequently represented, are welcomed.

The Fine Arts Building prize of \$500 was awarded to Mr. William Forsyth this year for his group of four landscapes, in which he is faithful to the chosen problem of the "Hoosier Group" of painters—the study of light. Seen through their eyes the solid forms of nature are largely masked and the pleasure of the observer is derived from the dazzle of sun on shifting foliage, or broken water, or from distance made more faint by veils of mist. The landscapes of Mr. Steele and Mr. Adams show their close kinship as fellow members of this "Hoosier Group"—strongly influenced by Monet at the start—and furnished a theme with unending variations in the vibrating atmosphere of their native State. In sharp contrast to these are the decorative landscapes of Mr. E. H. Wuerpel, in which the hill, water and sky have been reduced to their simplest term as the elements of varying patterns, carried out in a few deep tones. As far removed in another direction are Mr. Kaelin's woods



FALLEN LEAVES

BY WILLIAM WENDT

and seas, in which trees and rocks are drawn with scrupulous respect for their material forms, and then invested with the glamour of faience by his strangely sea-green and purple light.

Mr. Meakin's attitude to his subject, thoroughly understood and much beloved in his native city, is strongly felt in his three landscapes. No one constructs his solid base with greater knowledge and care, few are more alive to color as modulated by atmosphere and a crowning grace, since it operates within the proper limits of his chosen art, inheres in the spiritual message of his work—never in doubt, always on the side of wholesomeness and light. He has a fresh theme in his *Glacier*, in which a peak of the Canadian Rockies, breathing serenity and strength from the silence of the purpled shadowed base to the jubilation of its crest, stands clear cut against a sky of elemental blue.

An interesting feature of the exhibit as a whole is the fact that with many still absorbed in problems of light which leave scant patience for design there are a number tending toward a treatment purely decorative. The dignified, well-arranged

landscapes of Mr. Sylvester show the process complete. Mr. Wendt's able green and yellow hillsides, while splendidly decorative, retain to the full the painter's representation of the third dimension. Other instances of a happy blending of effective design with a sense of the realities are found in Gardner Symond's fine winter landscape, the delightful and varied canvases of F. C. Peyraud, the quiet evening scenes of Otto Stark, Gustave Wolff's *After the Rain* and *Approaching Storm*, conclusive records of nature's tantrums. John Rettig's dashing little figure piece, *On the Rocks*, carries the same qualities, as do, also, the odd *Christmas Day* of E. T. Hurley and L. C. Vogt's pleasant statement of local scenes.

O. D. Grover, whose opalescent *Locarno* and *Lago Maggiore* attract by delicate suggestion, has struck a more vigorous note in his *Sails, Pellettrina*. A new exhibitor, C. B. Hartman, shows in two small and widely different canvases a fresh decorative sense, combined with loving draughtsmanship, and Miss Gertrude Smith's *Study* is as refreshing in treatment as in theme.



THE SUN'S LAST GLOW

BY GARDNER SYMONS

Among the figure painters the finely observed children of A. E. Albright move as agreeably as ever, in a well-ordered landscape, veiled in pale golden haze, and Sharp's Indian types as usual command respect for faithful delineation and skillful handling. Miss Alice Schille's *Little Red Petticoat*, full of character and rich with color, must yield in interest to her own *Melon Market*. Fred. G. Carpenter, a dexterous brushman, with a taste for the unusual, shows two canvases. H. S. Hubbell's three examples are admirably done. Miss Ethel Mars is represented by the sketch of *A Young Girl*. Though slightly done, it has her distinctive characteristics of well-considered composition, interesting color—in this case a suggestion of Utamaro in the pinks that he loved—careful drawing and secure brush work. One can but wish that the maiden had a less disquieting expression and but wonder what creature the artist imagined at her shoulder as familiar spirit.

An unusual number of etchings were brought out by the prize of fifty dollars offered by an interested collector and awarded to Mr. George Aid.



A YOUNG GIRL

BY ETHEL MARS

BOOK REVIEWS

MR. HUGO REISINGER'S enterprise in collecting the notable group of American paintings which were exhibited at the Royal Academy of Arts in Berlin and afterward at The Kunstverein in Munich, has received a fitting record in a splendidly made and illustrated volume issued by the Berlin Photographic Company, under the title, "Masterpieces of American Painting." The illustrations comprise fifty-five photogravures of great reproductive excellence, printed on hand-made paper, measuring 12 by 16 inches. By way of introduction Mr. Christian Brinton contributes an historical survey of the course of American painting. The edition of this work is limited as follows: fifty paper copies on Japanese hand-made paper, two hundred and fifty copies on Dutch hand-made paper and ten copies for presentation.

"The Galleries of Europe," Vol. III, reaches us from the publishers, Ritter & Flebbe. We have already had occasion to draw attention to this useful and attractive publication in its earlier issues. The galleries covered in this volume are The Hermitage, St. Petersburg, of which fifty examples are reproduced; The Alte Pinakothek, Munich, with twenty-five examples, and several Milan collections, of which there are also twenty-five examples. This total, of one hundred large portfolio plates, is reproduced carefully in colors and tipped upon slate-gray mounts. Each painting reproduced carries a page of explanatory text, particulars and criticism in German.

Mr. Cortissoz says that his book on John La Farge (Houghton, Mifflin Co.) is not a formal biography. He finds occasion to say so more than once, though the emphasis is, apart from the context in which it reappears, quite superfluous. If wishes were horses formal biography would reach this level of sanity, proportion and gracious weighing of essentials, and death, into the bargain, would for the great be deprived of some of its annoyance. (For the great death can hardly be supposed to have terrors.) It is such a book as would have pleased the "old master."

The statement needs, as the author remarks of the picture of personality with which he opens his book, "not correction but extension." The sitter could be exacting; he would not have been pleased by a presentment, though never so deftly and dignifiedly flattering, which he could not with all candor have found a just likeness. His satisfaction would have rested not on the fact of the praise

uttered by one entitled to speak, but in the thought that the praise was nicely and soberly deliberated. Without any laudatory note the place of La Farge is taken quite for granted at the start and so fortified by the way that the reader passes into the allusions to Leonardo at the close without offense. Mr. Cortissoz expounds a superlative subject in the positive.

The book has the straightforward and spontaneous tone of the journalist, and there is nothing, perhaps, more vital than the good writing of a good journalist. In this quality it would please a man noted for his talk. The careful distinctions and the splitting of aspects would drive home with a talker apt in parenthesis. Of the three footnotes one is by La Farge and one from La Farge, and the third records the particulars of his early schooling. This one bundle of dry biographical sticks is thrown into the gutter of the page at the instant the biographer stumbles over them, the only bit of underbrush that escaped a raking into the editorial bonfire. Yet there results, owing partly, also, it may be, to a certain designed informality of structure, an occasional turning and returning upon essentials that suggests the mental quality the author attributes to the subject of his study. That the dye may have mastered the dyer's hand may seem neither a wild surmise nor a flippant assumption, when it is noted that the book is full of excerpts from the artist's own notes, and the whole enterprise the outgrowth of an intended autobiography. Some of this material remains in hasty memoranda, some of it as in the accounts of several elder relatives has the polish of the best romantic narrative. To the same circumstance we owe a record and a discussion pondered for years and taking shape through the course of a long-standing friendship. While an intimacy of this order is blessed by equal wisdom and good fortune, the book itself will remain unfinished; and, finally, when the biographic cigar has been forsaken by its autobiographic fellow, some unnoted slips may get sadly to press. Is the reviewer too much of a seaman or only too much of a landsman to escape being puzzled by the metaphor which "launched him . . . with sound anchors of judgment to windward"? He marks this clause to refute the chance intimation that he has dragged his own anchors while riding the tide of real criticism.

Mr. L. Solon's compilation, "Ceramic Literature and Analytical Index" (J. B. Lippincott Co.) will be found an indispensable book by all workers in the subject. The concise evaluations are excellent.



H. E. Huntington, Owner

PORTRAIT OF A YOUNG ECCLESIASTIC

Courtesy of Ehrich Galleries

BY VELASQUEZ

IN THE GALLERIES

A VELASQUEZ has been bought by H. E. Huntington, of California, through the Ehrich Galleries, 463 Fifth Avenue. This *Portrait of a Young Ecclesiastic* was recently described by Senor de Beruete, the well-known expert on the subject.

Some months ago, he tells us, an original picture by Velasquez was discovered, which had not been recognized before. It is a brush portrait of a young ecclesiastic upon canvas, measuring 20 by 16½ inches. It must be placed in the chronology of Velasquez not earlier than the last year of his youth spent in his native city, Seville, and not later than the first years of his sojourn in Madrid—that is to say, between 1620 and 1624. Every detail of the painting leads Beruete to this conclusion. The lateral lighting of the head, producing a strong contrast between the side in light and the

side in shadow; the warm tints prevailing in the dark portion; the pronounced relief of the features; the strong lighting of the salient points, accentuated by the artist with the finest touches of almost pure white on the forehead, nose and lower lip; the sure, vigorous handling of the stray locks of hair, looking as if they were engraved rather than painted—in fact, the general tonality—are characteristic of the works produced by Velasquez during those years.

The original works of John W. Alexander, president of the National Academy, exhibited at the rooms of the Detroit Publishing Company, 15 West Thirty-eighth Street, from April 24 to May 6, included many facsimiles and carbon photographs published by this company, which added greatly to the interest of the exhibition. There were studies, a marine and a landscape, in the original, all representative of the artist's work.

The color facsimile of *Phyllis*, signed by Mr. Alexander, is a remarkable example of modern reproductive art. The color facsimiles of *Sunlight* and *Memories* are also worthy of mention.

An important exhibition at Frederick Keppel & Co.'s galleries, 4 East Thirty-ninth Street, grouped preeminent landscape etchings of the seventeenth century.

"Landscape etching," says David Keppel, in his introduction prepared for the catalogue, "may fairly be said to have started in Germany and the Low Countries. There is little of it in the early Italian school. In Germany, on the other hand, traces of the love of landscape may be seen striking all through—in Dürer's backgrounds, in the wood blocks of Lucas Cranach, and, perhaps most of all, in Altdorfer. Then we come to Hirschvogel (1503-1553) and Lautensack (1524-1563), both of them frankly etchers of landscape, and then the center of interest moves to the Low Countries."



FRENCH FAN, LOUIS XV PERIOD

COPLEY SOCIETY RETROSPECTIVE EXHIBITION OF THE DECORATIVE ARTS
BY J. WILLIAM FOSDICK

THE Copley Society, of Boston, has again achieved an unqualified success in its Retrospective Exhibition of the Decorative Arts.

Having its origin in an association of art students of the School of the Boston Museum of Fine Arts, formed more than twenty-five years ago, and later broadened into a society of national importance by Mr. Abbott and his associates, the Copley Society today stands for all that is best in art.

Of the twenty-two or more exhibitions made by this society during seventeen years, some six of these stand forth with special significance as epoch-making events in the history of art in the United States.

When at infinite pains and cost the works of Whistler were assembled in an incomparable exhibition, Copley Hall became the Mecca of countless pilgrimages from all quarters of the globe. Then followed equally important exhibitions of the works of Sargent, Monet, Sorolla and a remarkable collection of Portraits of Fair Children. It is owing to the kindly spirit and genuine interest in art evidenced by the citizens of Boston and other quarters that this Retrospective Exhibition became possible.

Private collections in homes, studios and galler-

ies were drawn upon to the extent that with possibly the exception of mural painting practically all the applied arts are represented, the field covered extending from the Middle Ages down to the year 1840.

Owing to the multiplicity of exhibits and the limited time at its disposal the committee in charge did not attempt to install the exhibits ac-



AMERICAN COURT CUPBOARD

Copley Society Retrospective Exhibition



SANSOVINO RELIQUARY, XVII CENTURY

according to historic periods, but with a view to harmonious tonal arrangement, in which it was eminently successful.

The first impression gained by the visitor upon entering is that of a huge, tapestried hall, baronial in its proportions, filled for the most part with the richest and most beautiful examples of medieval handicraft.

Garlanded with laurel, occupying the place of honor above a French Renaissance chest, hangs Gainsborough's famous and much-discussed *Blue Boy*, loaned by George A. Hearn, Esq., of New York.

Whether it be the original or the replica does not concern the genuine lover of art, for he will find in this canvas the best qualities which go to make up the art of Gainsborough and his school of workers.

Upon the opposite wall is hung one of three elaborately embroidered Italian silk tapestries of the sixteenth century, taken from the palace of Prince Centurion of Genoa, and lent by Mr. John G. Coolidge. These, with Mrs. Fearing's great Flemish tapestry and Mrs. Garland's collection of gobelins, form the nucleus of an assemblage of tapestries, velvet brocades, etc., which enrich the entire wall space of the hall.

The center of the hall is dominated by a huge Russian candelabrum, loaned by Mr. Thomas Allen, and by four large cases of ancient Chinese porcelains of the various dynasties, dating from 1250 downward, the most notable piece being a great mirror black vase, of the Ming period, probably the finest example of its class in the world.

There are two cases of solid colors, one of polychromes loaned by Mr. Emil F. Williams and one of old blue and white, containing a beautiful Hawthorn jar, loaned by Miss Ames. Mr. Desmond Fitzgerald has loaned a rare Kang-hsi tiger-lily jar of the 1662 period.

The numerous exhibits of European porcelain are from periods ranging from a half to three-quarters of a century previous to 1800, there being



CANDELABRUM, XV CENTURY
FROM RUSSIAN POLISH CHURCH

Copley Society Retrospective Exhibition

some rare specimens of figure work of Capo di Monte and the Rose du Barry of Sèvres.

Of rare beauty in iridescent coloring is the case of Persian pottery of the thirteenth and fifteenth centuries, largely drawn from the collection of Mrs. J. Montgomery Sears.

A golden-hued Persian tile of the thirteenth century, loaned by Mr. Denman Ross, and an iridescent blue Sultanabad bowl from the Sears collection were of unusual beauty.

The exhibit of individual glass pieces from the collections of Messrs. Francis H. Bigelow and J. Templeton Coolidge, Jr., while not large, included rare old Venetian, Spanish, German and American glass. The silversmiths of various nations were represented in an extremely varied and unclassified collection, dating from Elizabethan and earlier periods down to Paul Revere and the Colonial. There were hunting cups, once the property of Louis Philippe, and silver of the Victorian period in England.



ENGLISH CUP, VICTORIAN PERIOD

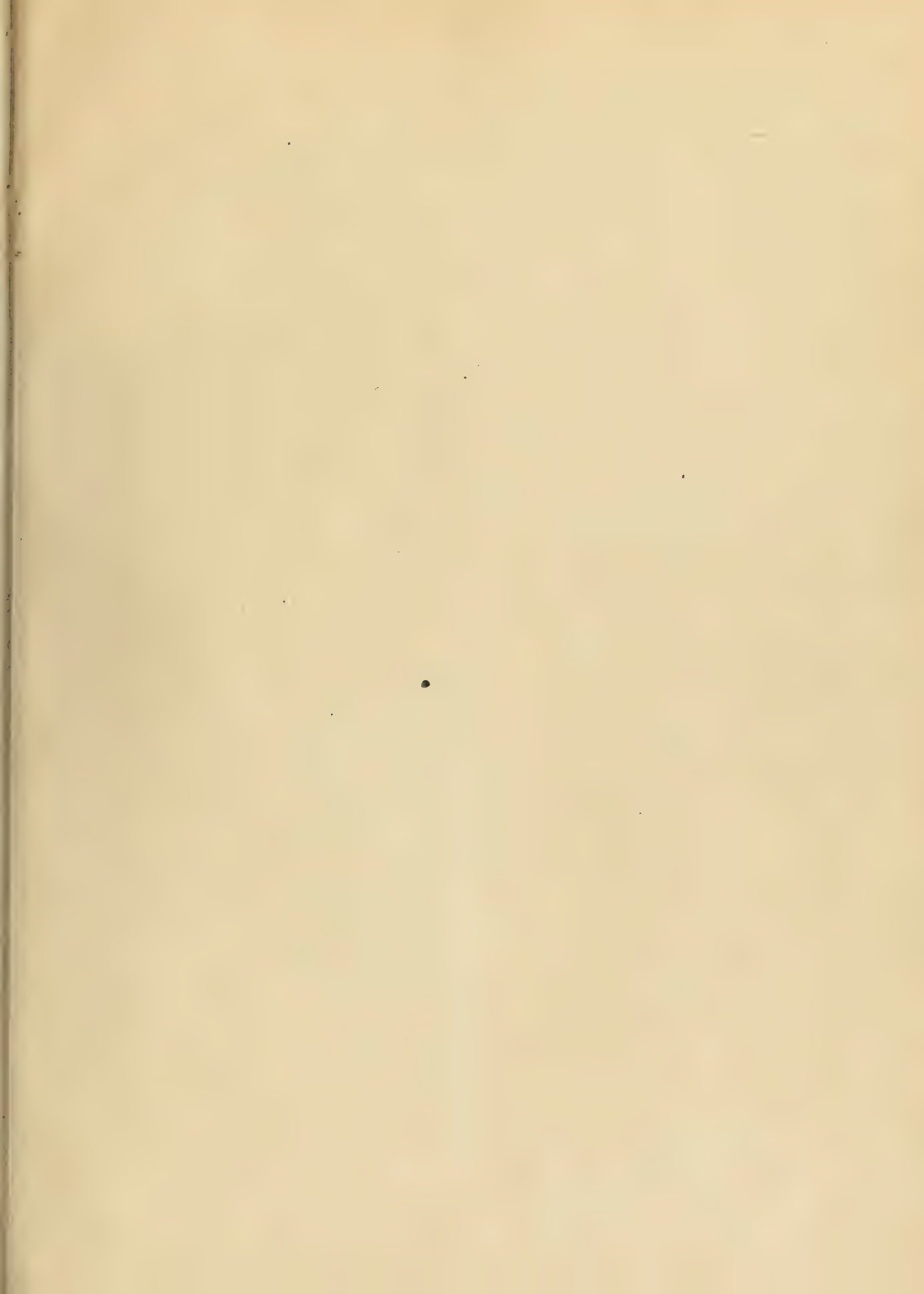


MIRROR BLACK VASE, OLD CHINESE

The collection of old pewter, which was both rare and interesting, included Chinese pieces made by Yo-Yo-Sci-Sci about 1700, as well as old European and American pieces, among the latter a pewter charger brought from England in 1635 by William Collier, of the Plymouth colony.

In the collection of brass, copper and iron we found a wealth of medieval handicraft, often Gothic, but sometimes Florentine or Colonial. In this department we noticed Mr. Frank G. Macomber's collection of armor and iron work, dating from the fifteenth, sixteenth and seventeenth centuries. There was a handsome gorget, front and back plates, arm plates, the work of Negrolì, from the Laking and Baron de Cosson collections.

It has been said that the Boston collectors possess an aggregation of the finest antique chairs in America. This is easy to believe in making the tour of Copley and Allston Halls.



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